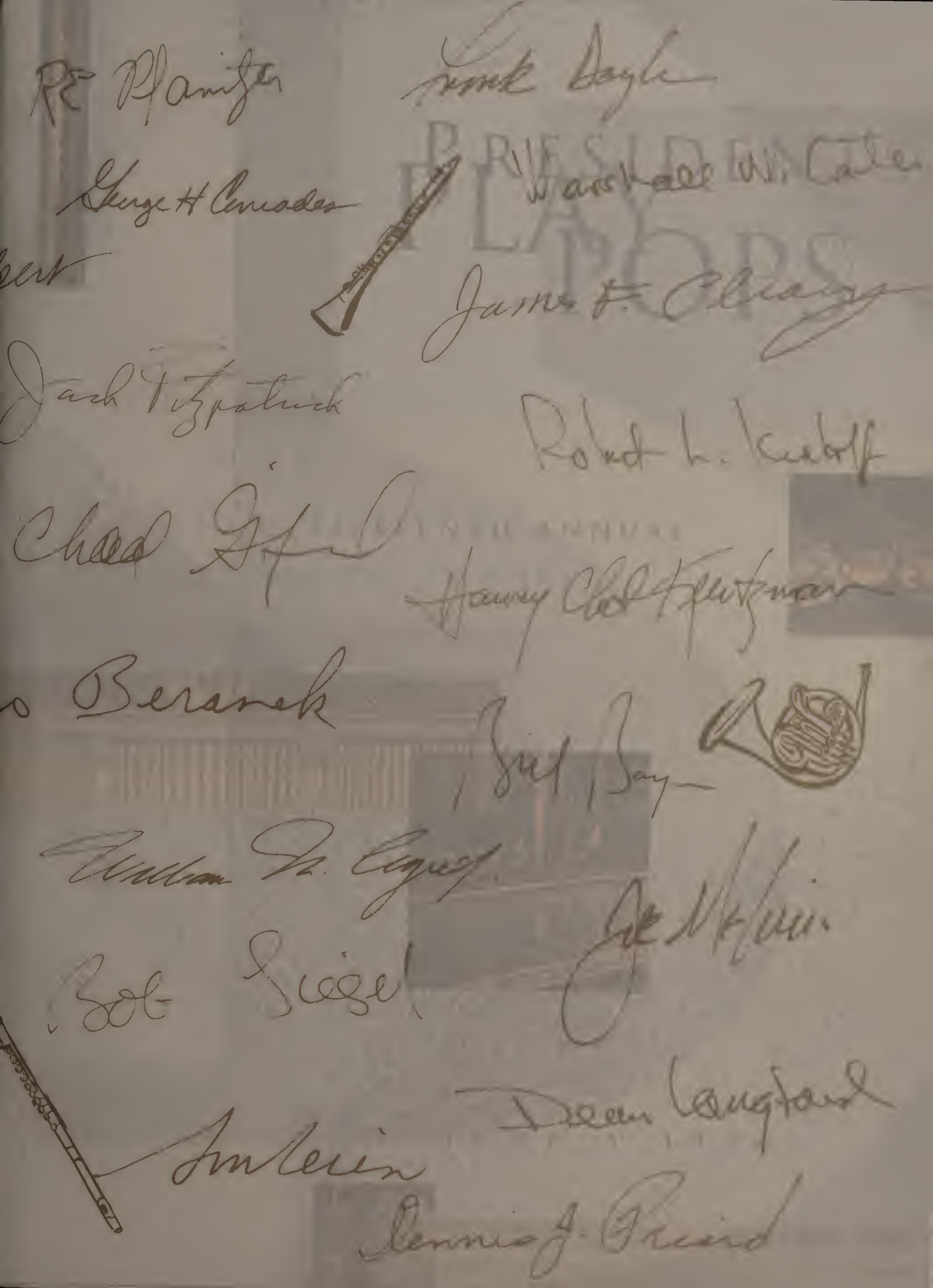
PRESIDENT
PLAYBOARD

1996

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We hope that you will keep this special

15th Presidents at Pops program as a year-long memory,

as we have indicated the upcoming Tanglewood and

PSO schedules and other Symphony information.

fifteenth annual

PRESIDENTS AT POPS

with Keith Lockhart

and the Boston Pops Orchestra

June 5, 1996

PRESIDENTS PLAY POPS

Creative Development and Design: Carol Lasky, Cahoots

Portrait Photography: Betsy Bassett Photography

Printing: Reynolds-DeWalt Printing, Inc.

FIFTEENTH ANNUAL PRESIDENTS at POPS

BRAVO!

A fifteen-year partnership and millions of dollars in support epitomize the continuing success of Presidents at Pops and its mission of celebrating the BSO. ONLY THROUGH YOUR DEEP COMMITMENT TO MUSIC AND COMMUNITY COULD WE FILL THIS HALL WITH MUSICAL EXCELLENCE — like that of conductor Keith Lockhart and the Boston Pops Orchestra — for all in our great city to enjoy.

We welcome you to the Fifteenth Annual Presidents at Pops. Tonight we thank, and pay special tribute to, a group of dedicated executives and business leaders for their unwavering support. As we close a stellar 1995-1996 season and usher in an exciting 1996-1997, let's applaud the many accomplishments we have achieved together. We have so many more to look forward to.

YOUR SUPPORT HAS A DIRECT IMPACT ON THE BSO'S IMPORTANT ROLE IN THE COMMUNITY. Through the Esplanade Concerts and live radio broadcasts, the Orchestra reaches an ever-growing and enthusiastic audience. As well, we should be most proud of Days in the Arts, Youth Concerts, under the direction of Keith Lockhart, and the Boston Music Education Collaborative in the Boston Public Schools — programs that enable tens of thousands of children to experience music firsthand, and often for the first time. Tonight, you are seeing and hearing young musicians-in-training from all over the city. They are the future of the BSO. They reflect the rich value of our investments.

Bravo to all of our friends in the Presidents at Pops circle — new supporters as well as our continuing champions. We extend our deepest thanks for your kind generosity. You make all this possible.

NOW, LET THE MUSIC BEGIN AND LET THE PRESIDENTS AT POPS TRADITION CONTINUE!

CHAIRMAN
BSO BOARD OF TRUSTEES

GRATITUDE

The Presidents at Pops committee wishes to acknowledge the following for their generous contributions to this evening's event:

Ariadne Clifton, Inc.

Arnold Communications, Inc.

Avis Rent A Car, Inc.

Betsy Bassett Photography

Boston Symphony Association of Volunteers

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Escada

Four Seasons Hotel, Boston

Garage Management Company (The Greenhouse)

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MENU

PRESENTED BY ARIADNE CLIFTON, INC.

INTRODUZIONE

Decorative Display of Cheeses with Red Grapes, Crackers, and Breads

Assorted Middle Eastern Rolled Lavash
(filled with Hummus, Tabouli, Baba Ganoush, Vegetables, and Cheeses)

Saussison en Croute with Grainy Mustard

ALLEGRO

Chilled Asparagus and Cherry Tomatoes with Feta Cheese

Crusty Sour Dough Roll

MINUET

Sliced Tenderloin of Beef and Grilled Tuscan Chicken served with a Salad of Red Potatoes and Wild Mushrooms,
Sliced Fresh Tomatoes garnished with a Tapenade of Sundried Tomatoes, Olives, and Capers

FINALE

Chocolate Paradise Cake (Rich Chocolate Sponge layered with a Chocolate Hazelnut Mousse)

RECEPTION THANKS

Accompanying tonight's reception and dinner are musicians from
Project STEP, Berklee School of Performing Arts,
and the Greater Boston Youth Symphony Orchestras.

THE PRESIDENTS AT POPS COMMITTEE WOULD LIKE TO EXTEND A SPECIAL NOTE OF THANKS TO THOSE COMPANIES THAT SPONSORED TONIGHT'S ENTERTAINMENT:

Classical 102.5 WCRB
Dav El/Fifth Avenue Chauffeured Transportation Network
DePrisco Jewelers
DeWolfe New England
Escada

WELCOME TO PRESIDENTS PLAY POPS

This evening, we are celebrating a fifteen-year tradition of generous corporate support for the Boston Symphony Orchestra through Presidents at Pops. We note with pride that the corporate community has contributed twenty million dollars to the BSO and the Boston Pops Orchestra in the last decade and a half.

The special Presidents Play Pops portrait section that begins on page 15 pays tribute to the corporate supporters who have helped to make this event an annual tradition over the past fifteen years. The BSO merits our business community's strong continued support because music plays such an important role in everyone's lives, as these profiles attest.

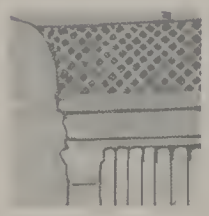
Whether this is your first year at Presidents at Pops, or your fifteenth, you all share an appreciation for what the BSO means to this community — as well as a personal and individual connection to music in its infinite variety of forms and meanings.

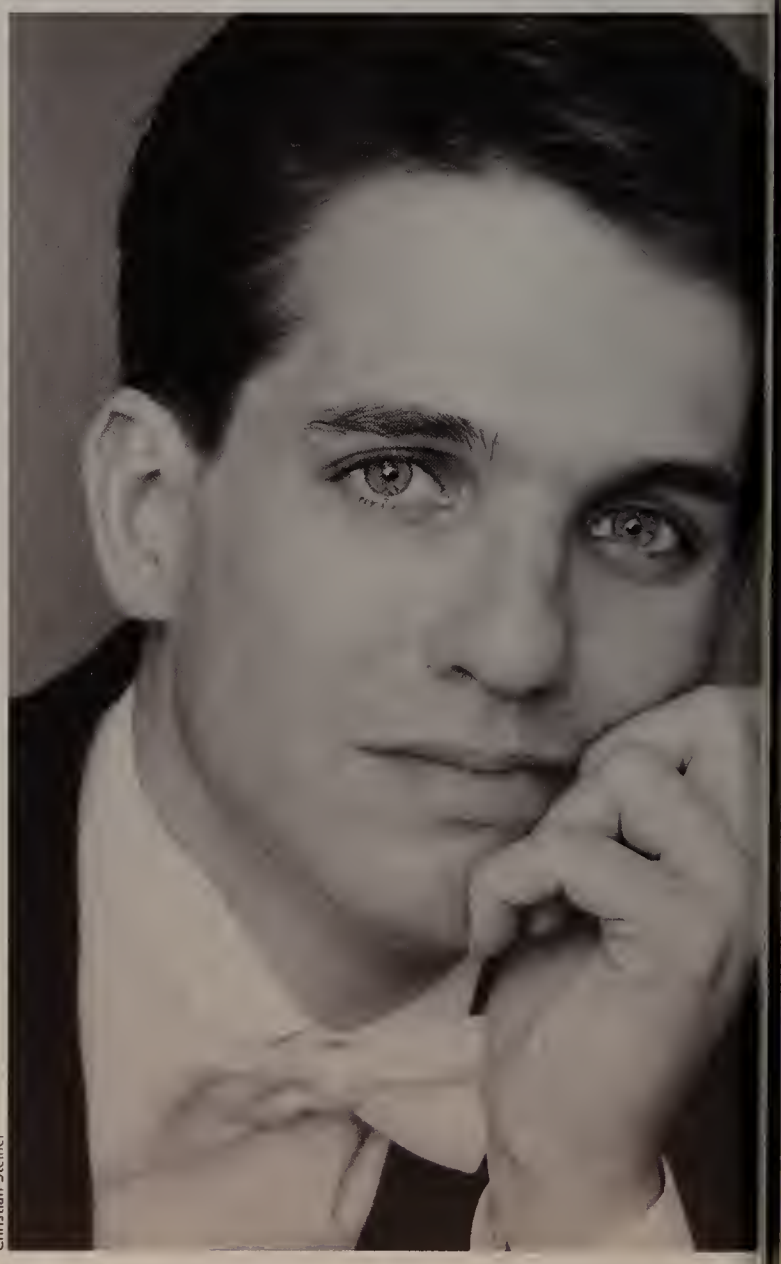
Many thanks to all the supporters of tonight's program!

Bill Van Faasen, Chairman, Presidents at Pops 1996, President and CEO, Blue Cross and Blue Shield of Massachusetts

KEITH LOCKHART

In February 1995, Keith Lockhart was named the twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In his first season as Boston Pops Conductor, Keith Lockhart led more than forty concerts: at Symphony Hall, at the Hatch Shell on the Charles River Esplanade (including the Fourth of July concert for a crowd of 325,000, televised nationally on the Arts & Entertainment network), at Tanglewood and Great Woods, and on a nine-city national tour with the Boston Pops Esplanade Orchestra. In addition, he made three television shows for the PBS series "Evening at Pops," and led members of the Boston Pops during the opening celebration of Boston's new sports arena, the Fleet Center. In December 1995, Mr. Lockhart led the Boston Pops Esplanade Orchestra on a five-city holiday tour to the west coast and made a holiday television show with the Boston Pops Orchestra. The following month he was the featured speaker at the National Press Club in Washington, D.C. Recently awarded an honorary doctorate from the Boston Conservatory of Music, he will lead the Boston Pops Esplanade Orchestra on a national tour to ten cities in July.





Christian Steiner

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. In Pittsburgh he served as Director of Orchestral Activities at Carnegie-Mellon and Conductor of the Pittsburgh Civic Orchestra. In 1988, while retaining those posts, he accepted an appointment as Assistant Conductor of the Akron Symphony Orchestra and Conductor of the Akron Youth Symphony. In 1989, Mr. Lockhart became one of two Conducting Fellows of the Los Angeles Philharmonic Institute. The following year, he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra. Beginning with the 1992-93 season, Keith Lockhart served as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992, Mr. Lockhart made his commercial recording debut as the conductor of "Christmas Songs," a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Mr. Lockhart also has served as conductor for a tour vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orches the Los Angeles Philharmonic, the Toronto Symphony, the Indianapolis Symphony, the Vermont Symphony, the Eug Symphony, the Long Island Philharmonic, and the Orquesta Sinfonica de Tucumán (Argentina). He is currently conducto the Naples (Florida) Philharmonic. He made his Boston Pops debut in June 1993.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeds John Williams, who held that p tion from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure.

PROGRAM

Presidents Play Pops

Hail to the Chief	Traditional
Overture to a Pops Concert	Mancini
Three Dances from *Fancy Free* Galop - Waltz - Danzon	Bernstein
Shaker Hymn, from *Appalachian Spring*	Copland
March from *Symphonic Metamorphosis on Themes of Carl Maria von Weber*	Hindemith

Intermission

Advantage Marathon Fanfare	O'Loughlin
Violin Concerto No. 3 in B minor, Opus 61 *First movement: Allegro non troppo* Mariana Green	Saint-Saëns
Young Executive's Guide to the Orchestra	Britten

Intermission

M.T.A.	Steiner/Hawes-Hayman
Concerto Grosso for Presidents and Orchestra	

A Tribute to Glenn Miller

In the Mood	Garland-Osser
Serenade in Blue	Gordon/Warren-Sebesky
Chattanooga Choo Choo	Gordon/Warren-Sebesky
Running Wild	Grey/Wood/Gibbs-Nestico

Boston Pops scenic environment by Peter Wexler, Inc.
The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.
Baldwin Piano
Special thanks to American Airlines, the Four Seasons Hotel Boston, and Dav El Fifth Avenue Limousine.

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

THE BOSTON POPS ORCHESTRA

KEITH LOCKHART
CONDUCTOR

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

JOHN WILLIAMS
LAUREATE CONDUCTOR

HARRY ELLIS DICKSON
ASSOCIATE CONDUCTOR LAUREATE

FIRST VIOLINS
Tamara Smirnova
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Gottfried Wilfinger
Leo Panasevich
Alfred Schneider
Raymond Sird
❖ Ikuko Mizuno
Amnon Levy
❖ Harvey Seigel
❖ Nancy Bracken
❖ Aza Raykhtsaum
❖ Bonnie Bewick
❖ James Cooke
❖ Si-Jing Huang
❖ Catherine French
❖ Kelly Barr

SECOND VIOLINS
Vyacheslav Uritsky
Jim and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
❖ Jennie Shames
Ronan Lefkowitz
❖ Valeria Vilker Kuchment
❖ Tatiana Dimitriades
❖ Nicole Monahan
✧ Joseph Conte
✧ Joseph Scheer
✧ Michael Rosenbloom
✧ Daniel Banner
✧ Brynn Albanese
✧ Lisa Crockett

VIOLAS
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
❖ Rachel Fagerburg
❖ Edward Gazouleas
❖ Kazuko Matsusaka
✧ Anne Black
✧ Susan Culpo

CELLOS
Martha Babcock
Helene and Norman L. Calmers Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
❖ Jerome Patterson
❖ Owen Young
✧ Ronald Lowry
✧ Theresa Borsodi
✧ Andrew Mark

BASSES
Lawrence Wolfe
Charles & JoAnne Dickinson Chair
John Salkowski
❖ Robert Olson
❖ James Orleans
❖ Todd Seeber
❖ John Stovall
❖ Dennis Roy
✧ Robert Caplin
✧ Joseph Holt

FLUTES
Elizabeth Ostling
✧ Marianne Gedigian

PICCOLO
Geralyn Coticone

OBOES
Keisuke Wakao
✧ Chikao Inomata

ENGLISH HORN
Robert Sheena

CLARINETS
Thomas Martin
Scott Andrews

BASS CLARINET
Craig Nordstrom

BASSOONS
Richard Ranti
Roland Small

CONTRABASSOON
Gregg Henegar

HORNS
Richard Sebring
✳ Daniel Katzen
Jay Wadenpfuhl
Richard Mackey
Jonathan Menkis
✧ Kevin Owen

TRUMPETS
Timothy Morrison
Roberta and Stephen R. Weiner Chair
Thomas Rolfs
Peter Chapman
✧ Bruce Hall

TROMBONES
Norman Bolter
✧ Darren Acosta

BASS TROMBONE
Douglas Yeo

TUBA
Chester Schmitz

TIMPANI
Timothy Genis

PERCUSSION
Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

HARPS
Ann Hobson Pilot
Sarah Schuster Ericsson

PIANO
Bob Winter

RHYTHM SECTION
Fred Buda–drums
Bob Winter–piano

LIBRARIANS
Marshall Burlingame
William Shisler
Sandra Pearson

PERSONNEL MANAGER
Lynn Larsen
Bruce M. Creditor

STAGE MANAGER
Peter Riley Pfitzinger

❖ Participating in a system of rotated seating
✳ On sabbatical
✧ Substituting, 1996 spring season

GUEST ARTIST

Mariana Green, a resident of Natick, Massachusetts, began playing violin at age four. Now seventeen and a junior at Natick High School, she has studied with Susan Turcott, Farhoud Moshfegh, and Marylou Speaker Churchill. Tamara Smirnova, Associate Concertmaster of the Boston Symphony Orchestra, is Mariana's current teacher.

Since 1990, Mariana has attended Saturday classes at the New England Conservatory of Music, Extension Division, where she has studied Music Theory and participated in chamber music ensembles. At age twelve, Mariana was invited to join the Youth Philharmonic Orchestra, conducted by Benjamin Zander, with which she has participated in three international tours to Spain, Chile, and Argentina.

In 1992, Mariana joined the Amaryllis Quartet, which has received a number of honors, including first prize in the Junior Division of the Fischoff National Chamber Music Competition; a performance with cellist Yo-Yo Ma for the gala opening of the newly renovated Jordan Hall in October 1995; a recital at the Isabella Stewart Gardner Museum; and participation in last summer's Aspen Springs Music Festival.

Since 1986, Mariana has been a select participant in Project STEP (String Training and Educational Program for Students of Color), which is sponsored by the Boston Symphony Orchestra, Boston University, the New England Conservatory of Music, and the Greater Boston Youth Symphony Orchestras.

Mariana has appeared as soloist in "Musical Preludes" at Trinity Church and with the Cape Ann Symphony, the New Life Symphony, and the Belmont Sinfonia. In July 1994, Mariana was National First-Prize Winner of the seventeenth annual NAACP ACT-SO Competition (Academic, Cultural, Technological, and Scientific Olympics), held in Chicago. She has also won first prize in such competitions as the American Chinese Art Society and the Young Artist Award of the Philharmonic Society of Arlington, MA, Inc.

For the past four years, Mariana has been awarded scholarships for summer study under the auspices of the American Symphony Orchestra League, Music Assistance Fund. During the summer of 1995, she studied with Kurt Sassmannshaus at Aspen Music School.

In February 1996, Mariana performed the Saint-Saëns Third Violin Concerto with Symphony Pro Musica, conducted by Mark Churchill. The following month, she was awarded First Prize in the Harry and Marion Dubbs Memorial Concerto Competition, in Brookline.

HARVEY CHET KRENTZMAN

Widely acclaimed as the biggest and most successful corporate benefit for the arts in the United States, Presidents at Pops reaches another milestone in 1996. Thanks to the vision and energy of Chet Krentzman, Presidents at Pops launched its first benefit concert in 1982, with the help of a hard-working and creative committee of business leaders and BSO volunteers. Thanks in large part to the continued stewardship and the guidance he has offered to successive committee chairmen, committees and staff, the program continues to generate tremendous support and enthusiasm for the Boston Symphony and Pops Orchestras.

Chet still savors the memory of that kickoff event, when Symphony Hall was filled to the brim, with many exclamations that "a tradition is born!" Since that time, Chet's involvement as a BSO trustee reflects his deep commitment to the orchestra. Chet and his wife Farla have accompanied the orchestra on tours abroad and to other North American cities. And Chet remains active as ever, serving on board committees for fund-raising, and the BSO's Business Leadership Association board.

Tonight, please join us in applauding Chet as we present him with a Tiffany Shooting Star, which reads, "Presented to Harvey Chet Krentzman, Creator of Presidents at Pops, in honor of his visionary contribution and the Boston Symphony Orchestra, June 5, 1996."

Harvey Chet Kleitzman

Pay State

Ray Stata, Chairman & CEO, Analog Devices, Inc.

According to erstwhile pianist Ray, engineers generally like classical music. Does it have something to do with keyboards? The combination of soaring creative genius and amazing technical ability might be the link to Ray's special fondness for Mozart; "Don Giovanni" is his particular favorite. He recalls the BSO's performance of Mahler's Symphony No. 9 as an unforgettable experience.

William J. Hinchey

William J. Tvenstrup, Chairman & CEO, Aon Risk Services, Inc. of Massachusetts

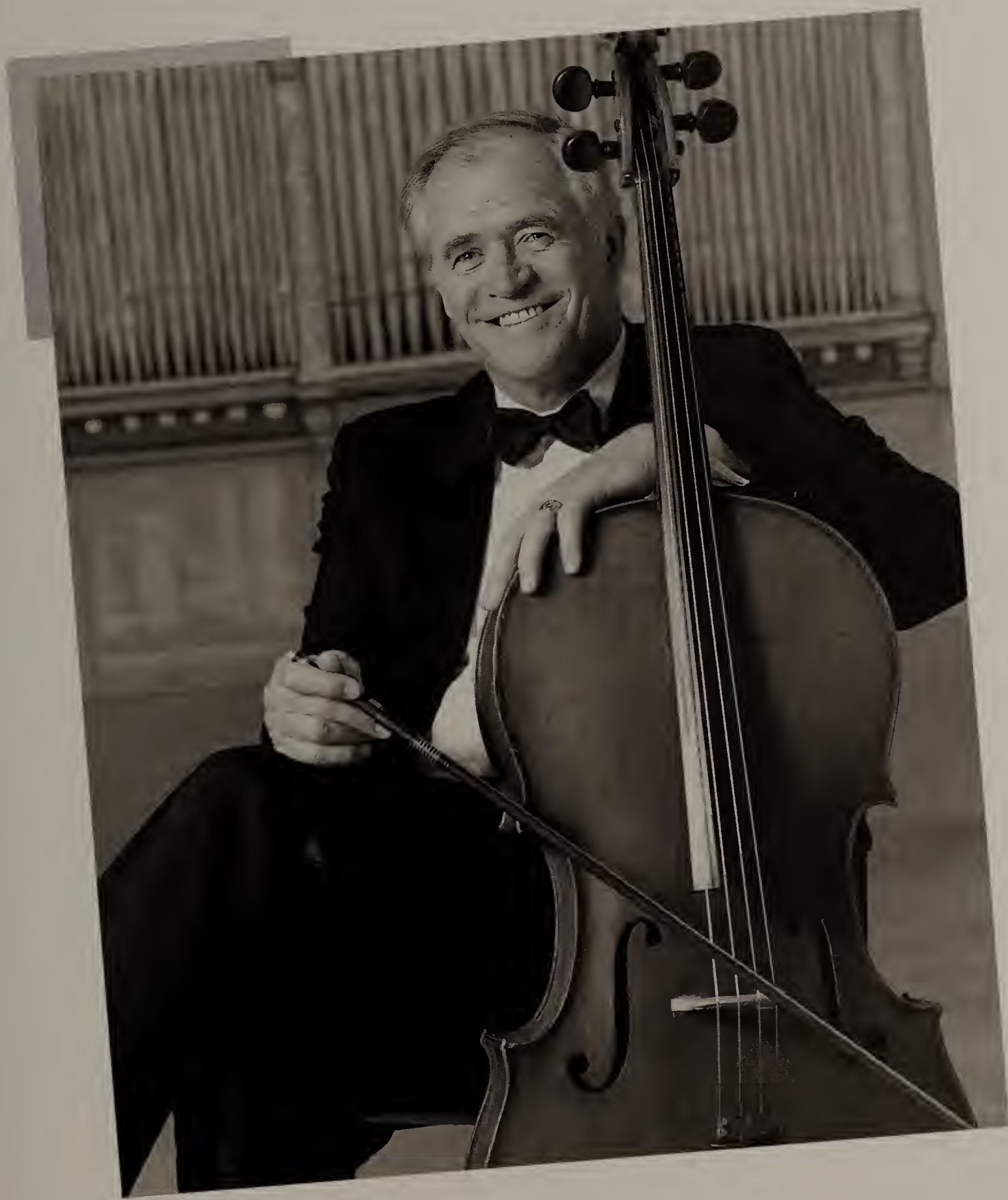
At the time of the first Presidents at Pops evening, his firm was named Frank B. Hall & Company.

Today, Aon Risk Services is one of the world's largest insurance brokerage firms.

Bill, a loyal supporter of Presidents at Pops, cannot imagine living a single day without music. He even uses music —

from rock n' roll to movie themes — to inspire and energize staff meetings at ARS of Massachusetts.

Chad Gf



Charles K. Gifford, Chairman & CEO, Bank of Boston

Despite his secret desire to rival the keyboard skills of "Piano Man" Billy Joel, Chad had his closest brush with musical fame last December, with his virtuoso Symphony Hall performance on sleigh bells at A Company Christmas at Pops. Running a major corporation seems to correspond with a liking for big production numbers. Performances that left a lasting impression on Chad include Handel's "Messiah" and "Les Misérables."

William Le Lacquet

William M. Crozier, Jr., Chairman and President of BayBanks, Inc.

Bill would give anything to play the piano/organ like Rob Humphreville, the organist at St. Ann's Episcopal Church in Lincoln. It was by mutual consent that he and his childhood piano teacher decided early on that he'd best leave well enough alone. Today he prefers to listen, particularly to Offenbach's "Tales of Hoffman," "Le Perichole," or something classically symphonic with a touch of Broadway. He does, it should be mentioned, play the ukulele.

Leo Beranek

Leo Beranek, Consultant, Acoustical Design

Studying the timpani in school was easy, recalls Leo, a charter supporter of Presidents at Pops:

"You just had to hold two sticks in your hands." Actually playing those sticks is another matter, of course.

Today, BSO timpanist Vic Firth is Leo's role model in all things percussive. Is it any surprise that Leo enjoys Beethoven's 9th? For his portrait, Leo stuck to the English horn, which is played at other times by the holder of the Beranek Chair.

Jon Isaac

Jonathan L. Isaacs, Senior Vice President, The Boston Consulting Group, Inc.

Versatility is the watchword for consultants, according to Jon. The same description applies to his musical tastes.

Trained on the piano and in choral singing, Jon's musical passions range from leading family sing-alongs during the holidays, to Brahms' "German Requiem," to crooning the Beatles' "You Know How Much I Love You" to his wife.

Tom May

Thomas J. May, Chairman & CEO, Boston Edison Company

Life might have turned out quite differently for Tom if he had turned his youthful attention to playing the piano, instead of playing with numbers. Fortunately, his math skills are put to good use in business.

Though his musical skills consist mainly of playing the knobs on the car radio, he takes great satisfaction in listening to the Beatles, Elvis Presley, and other rock n' roll classics.

Robert L. Krakoff, Chairman & CEO, Cahners Publishing Company

With many creative talents working under deadline pressure on a variety of publications, it's no wonder that Bob says that his company works like a Broadway Musical: every day, it's showtime! Actually, Bob admits to something of a musical background: he studied the clarinet once upon a time, and his career reached a pinnacle of sorts when he made a stage appearance (performing in Uncle Sam top hat) for a Presidents at Pops CEO number. A truly peak musical experience for Bob was hearing Placido Domingo singing "Otello" at the Metropolitan Opera in New York.

James C. Foster, President & CEO, Charles River Laboratories

Jim follows the family tradition of supporting Presidents at Pops, succeeding his father, Henry.

What really sold him on this event was seeing corporate leaders on stage playing kazoos. Jim's musical aspirations include composing like Lennon and McCartney, and strumming his guitar like another idol, Eric Clapton.

RE Planiger

Russell Planitzer, Chairman & CEO, Computervision Corporation

Russell's desire to be able to sing as well as Luciano Pavarotti probably springs from his day-to-day orchestration of a business where opera sets the tone: ". . . lots of theatrics and emotions." For more peaceful inspiration, Russell draws from Elgar's "Enigma Variations," or "The Seasons" by Haydn. Fortunately, he continues to renew his subscription to the BSO seats he initially purchased as a Harvard graduate student, for up-close and personal enjoyment of the music.

W Cornell

William F. Connell, Chairman & CEO, Connell Limited Partnership

As someone who has always wanted to be able to play the piano, Bill understandably admires the prodigious talents of composer and pianist Marvin Hamlisch. Although Hamlisch's works include some rather dubious business-related undertones ("Take the Money and Run" and "The Sting"), Bill's anthem is more likely to be "Nobody Does it Better." The BSO's holiday fund-raiser, A Company Christmas at Pops, holds many special memories for Bill, and his support for the BSO includes chairing that event for two years.

Frank Boyle

Frank Doyle, Managing Partner, Coopers and Lybrand

After receiving short-lived musical training on the trumpet and absolutely NO training on the viola he's holding, Frank is happy he decided to keep his day job! Nevertheless, the early music lessons paid off. Frank now orchestrates a harmonious blend of talented individuals working in concert to delight their own audience of clients. His conductorial skills also came in handy when Frank chaired a major corporate fund-raiser for the BSO, A Company Christmas at Pops, in 1994.

Jane P. Fitzpatrick

Jack Fitzpatrick

John & Jane Fitzpatrick, Owners, Country Curtains

Jane and Jack have loyally supported and attended Presidents at Pops, and say that "every performance has been wonderful!" With home and the family businesses, Country Curtains and the Red Lion Inn, located so near Tanglewood, the Fitzpatricks are surrounded by the beauty of music and nature. On tour with the BSO in 1991, Jane cherishes a memory of spectacular sight and sound, an outdoor concert at the Athens Acropolis, with the moon rising over the Parthenon.

William J Cochran

William Cadigan, Director, CS First Boston

"Classical symphonic" is the musical analogue that best fits CS First Boston's corporate style, according to Bill. In music, as in business, the classics are continually revitalized by a fresh, contemporary interpretation.

Bill's best musical favorites include The Beatles' "Abbey Road," Don MacLean's 1960's hit, "American Pie," and the 1976 Bicentennial July 4th Boston Pops Esplanade Orchestra Concert; he watched the performance from a boat on the Charles River.

Gary Daniel

Grover B. Daniels, President, Daniels Printing Company

This year, Grover continues a long-standing family tradition of supporting Presidents at Pops.

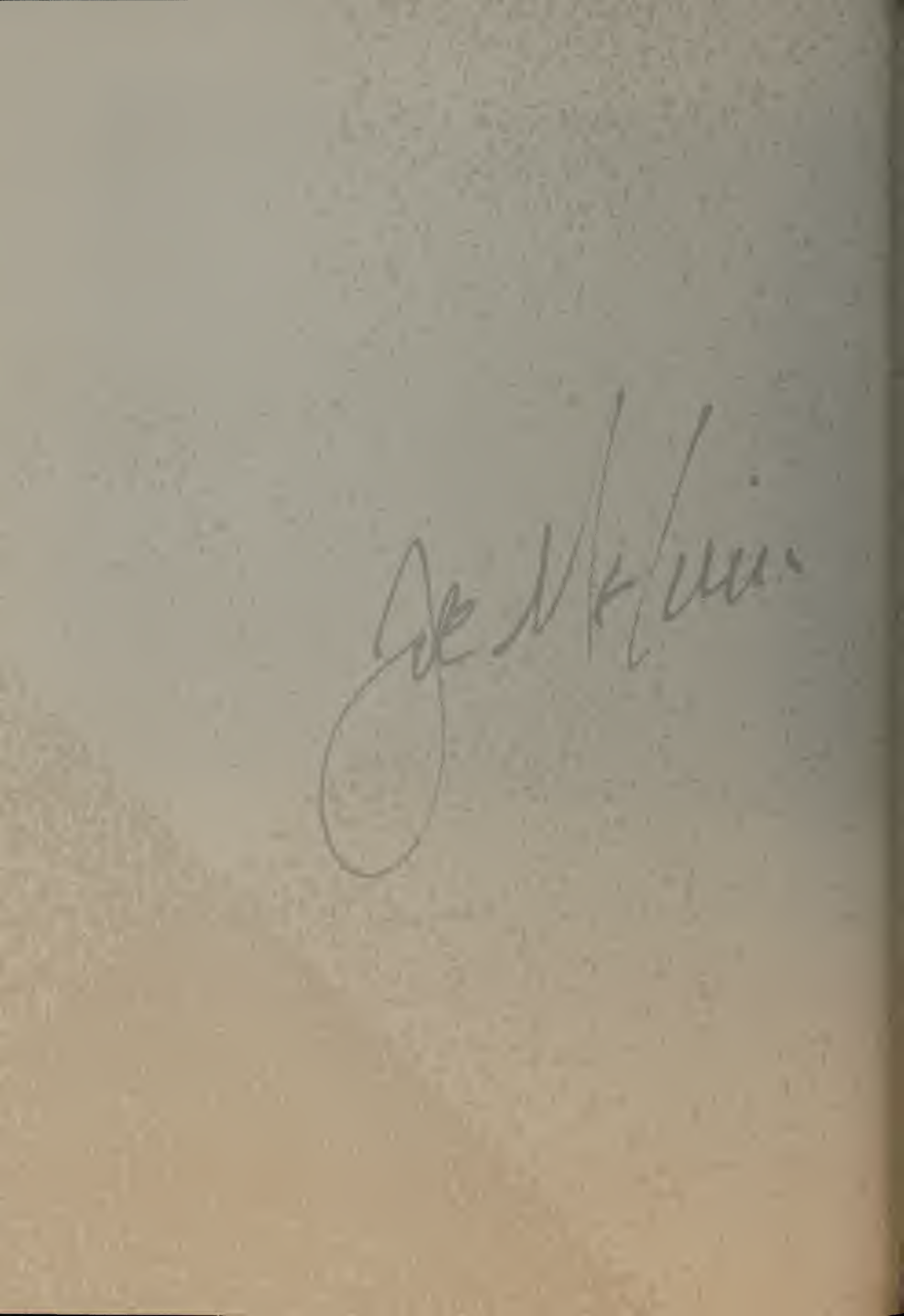
Although the company takes pride in its cutting-edge technical sophistication, family-owned Daniels Printing retains a warm and musically inspired corporate culture. According to Grover, his staff includes some great Italian singers, who entertain at company parties. Grover's personal favorites include masters of blues/rock, such as the Allman Brothers and Eric Clapton.

J. Atwood Ives, Chairman & CEO, Eastern Enterprises & Chester R. Messer, President, Boston Gas Company

Woody believes his organization's corporate culture is analogous to the musical genre, Oldies rock n' roll.

An energy and marine transportation company upon which millions of people depend, Eastern Enterprises must perform gracefully under pressure. Each employee ensures that "the beat goes on."

Chet is the other half of this dynamic duo. In Chet's opinion, Boston Gas' ability to work in harmony with Eastern Enterprises, its parent company, in bringing safe, reliable service to their customers is something like classical symphonic music. All the players work together to make the magic happen.



Joseph M. Melvin, Chairman, Filene's

Because it's a family store, Filene's aims to serve a wide range of personal styles. Symbolic of the company's broad yet up-to-the-minute appeal, Joe's musical orientation is contemporary and eclectic. The Moody Blues' recording "Days of Future Past" holds a special place in his heart; "Les Misérables," seen in Los Angeles, was the most memorable live performance he's experienced; the performer/composer he'd most like to emulate is new age pianist George Winston.

Paul Montrone, President and CEO, Fisher Scientific International Inc.

Although his clarinet recitals are few and far between these days, Paul Montrone is a devoted aficionado of opera and classical music. Over the years, Paul has heard hundreds of symphony and opera performances all over the world, and especially at the Metropolitan Opera, where he is a managing director.

His favorite musical performances? Sitting in stage seats for an Arthur Rubinstein recital at Carnegie Hall in 1964, and opening night of the Zeffirelli production of "Tosca" in 1985, are two of the greatest performances he has seen.

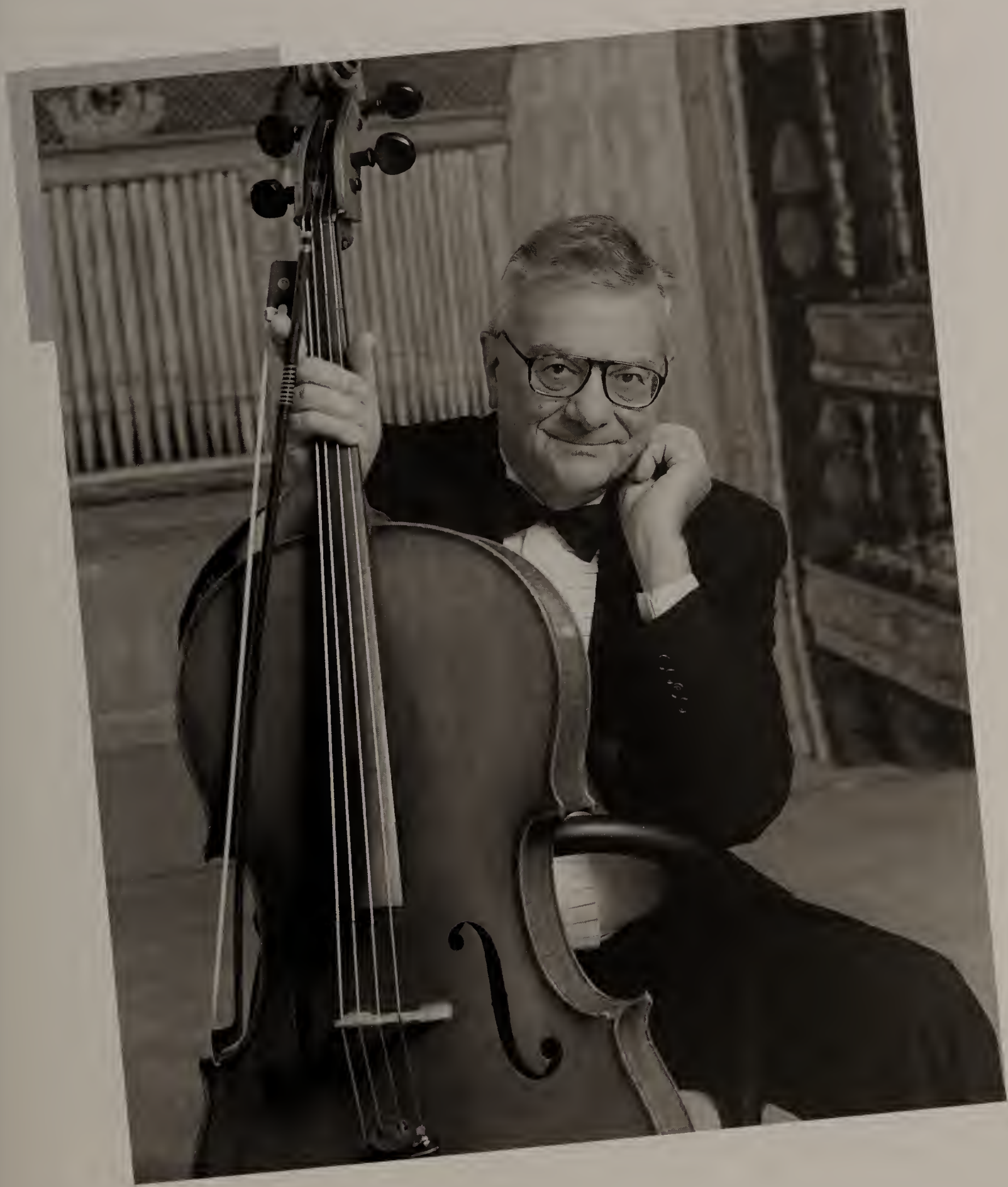
Robert Bruce

Leo Breitman, Chairman and CEO, Fleet National Bank of Massachusetts

In supporting Presidents at Pops, Fleet Bank of Massachusetts carries forward the commitment initiated fifteen years ago by its predecessor banks. Now, Fleet salutes the BSO and according to Leo, the Bank works to strike just the right note with its employees, customers, products, and services.

Leo claims to have forgotten most of his training at the piano; nevertheless, he passed the love of music to his children and nearly bursts with pride in recounting his son's performance at an eighth grade regional guitar contest.

Ambrein



Alfred M. Zeien, Chairman & CEO, The Gillette Company

Head of the global corporation, The Gillette Company, Al is an experienced world-traveler. He also goes the extra mile in support of the BSO through Gillette's generous support over the years. Al even performed ontage for a special Presidents at Pops CEO number two years ago. Listening to Beethoven's music in the majestic setting of Vienna's concert hall was a lasting musical memory. Stateside, Al is a great fan of jazz saxophonist Stan Getz.

Nader F. Darehshori, Chairman, President & CEO, Houghton Mifflin Company

As twice-chairman of Presidents at Pops, former Business Fund chairman, and BSO Trustee, Nader has helped to create a crescendo of corporate support for the BSO. He also composed another benefit event for the BSO, the CEO Chef Night, where guests were treated to a variety of culinary *divertissements* prepared by corporate leaders. In general, Nader's charitable activities resonate in the soprano, alto, tenor and, of course, the bass registers.

Patricia Wolfert

Patricia S. Wolpert, General Manager, Northeastern Area, IBM Corporation

After a brief piano apprenticeship during her childhood, Patricia decided to hone her listening skills, rather than her music-making. Fortunately, listening well turns out to be important in her role at IBM; much like the symphony orchestra, she and her team members blend their individual talents to create a brilliant performance for their customers.

Jul Bay

William L. Boyan, President & COO, John Hancock Financial Services

Bill is pictured here living out a long-standing desire to play the timpani. It's no surprise that his musical favorites tend to be stirring and dramatic — such as Sibelius' Symphony No. 2, and a performance of Franco Corelli and Birgit Nillson singing "Turandot" at the Metropolitan Opera. In making his own musical statement, Bill would wish to have the composing and pianistic skills of Pops Laureate Conductor John Williams.

Thank you

Sumner Kaufman, President, Kaufman & Company

Don't let the saxophone fool you. Sumner is a classical music fan all the way. The classical symphonic form reflects his company's "structured and cerebral approach to deal-making." Kaufman's all-time favorites include a Von Karajan recording of Beethoven's Symphony No. 9 and, for live performances, the BSO playing Stravinsky's "Firebird Suite" under Seiji Ozawa. He also admires the composer Gustav Mahler.

Da Hohn

Donald B. Holmes, Managing Partner, KPMG Peat Marwick LLP

Don's training on the guitar and accordion just may come in handy in his professional life.

He likens his firm to jazz improvisation, where one stays on the beat within an ever-changing structure, changes direction in harmony with the ensemble and shares the spotlight with the other players.

Don's favorite musical memories include Frank Sinatra and The Supremes.

Don Reed

Donald Reed, President, NYNEX

For Don, high-fidelity sound communication is rather important. In fact, finding himself stranded on a desert island with no amenities wouldn't be a problem — as long as he had a state-of-the-art sound system and recordings that included Barbra Streisand's Madison Square Garden performance. What's more, this island situation might allow Don the leisure time to take up the piano, the instrument he's always wanted to play.

For now though, Don takes great pleasure in real live Pops performances!

Dean Langford

Dean Langford, President, OSRAM SYLVANIA INC.

Somehow, Dean's elementary school music teacher mistakenly assigned him to the clarinet section, when what he really wanted was to play the trumpet. Fortunately, that experience didn't lessen his appreciation of music, with favored performers ranging from Louis Armstrong to Rod Stewart to the BSO. Now, given the choice of any form of musical expression, Dean would opt for composing like John Williams.

James F. Clay

James F. Cleary, Advisory Director, PaineWebber, Inc.

"The stock market is soaring!" And so is Jim's violin. In addition to his longstanding support for Presidents at Pops, Jim originated another major fund-raising event for the BSO, A Company Christmas at Pops. In Jim's opinion, a great performance of Presidents past was the dramatic sight of Samantha Williams leading CEO "marathoners" onto the stage for a comic rendition of "Chariots of Fire" — conducted by Samantha's husband, John Williams. Apart from the BSO and Boston Pops performances, Jim enjoys the "Three Tenors" concerts, and harbors a wish to conduct like John Williams, dance like Gene Kelly, and sing like Bing Crosby!

Bernard J. Reis

Dennis J. Picard, Chairman & CEO, Raytheon Company

For Dennis, support of the BSO is an important aspect of good corporate citizenship, and is something for which he's proud to "blow his horn." As one of the area's largest employers, Raytheon has a stake in the quality of life for its employees and consistently invests in the full range of community non-profit organizations. As in a great symphony, Raytheon has expertise in bringing together many diverse talents and capabilities into an harmonious whole.

Marshall W. Cate

Marshall N. Carter, Chairman & CEO, State Street Bank and Trust Company

Does this man fit your image of a banker? Marsh doesn't exactly epitomize the old clichés. In business, he prefers the adventure and spontaneity of jazz improvisation. In fact, he has a keen appreciation for challenging contemporary works, such as Eliot Goldenthal's "Vietnam Oratorio: Paper, Fire, Water," recently performed by the BSO. In his relaxing moments, Marsh enjoys the standards, particularly the familiar tunes of Nat King Cole, Benny Goodman, and Elvis.

Carl R Goldberg

Duane V Goldberg

Avram J. and Carol Goldberg, Trustees, The Stop & Shop Foundation

Avram and Carol are active supporters of programs that focus on the family and education, as well as issues that touch the elderly and children. They work together in Big Band fashion; as Carol describes it, "We all talk at once, but we make beautiful music." In the beautiful music category, they recall Av's Presidents at Pops performance as a cuckoo in a presentation of Haydn's "Toy Symphony" and Carol's sublime sense of timing popping the cork for a "Pop Goes the Weasel" number. For the Goldbergs, Presidents at Pops is a natural extension of their listening commitment to their community.

Robert C. Siegel, Chairman, President & CEO, The Stride Rite Corporation

Often cited for its enlightened work environment, Stride Rite has an Oldies rock n' roll flavor, according to Bob. The combination of energy, rhythm, and the right kind of soul (or sole?) is what it takes to sell sneakers to the baby boomer generation and their kids. The Broadway musical also hold great appeal for Bob; he's a big fan of singer Michael Crawford, and he'll always remember the original London cast performance of "Phantom of the Opera."

BSO BUSINESS LEADERSHIP ASSOCIATION

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston. The largest orchestral organization in the world, with an annual budget of over $40 million, the BSO extends its reach to diverse audiences well beyond Symphony Hall. Through its tours, recordings, and radio and television broadcasts, the BSO touches the lives of tens of millions of people each year.

The price to sustain the artistic and educational mission of the BSO is high; although operating revenues cover nearly 65% of fixed costs, private support from corporations, foundations, and individuals is vital. Fifteen years ago, a group of New England business leaders formed the BSO Business Leadership Association (BLA) to build a strong coalition of corporate support for the Orchestra through programs such as tonight's Presidents at Pops. Today, 350 companies participate in this vital partnership, which contributes more than 10% of the Orchestra's fixed operating costs. The dynamic and loyal support of the Business Leadership Association helps to ensure the continued vitality of this treasured institution.

Businesses join the BLA by making a gift of $1,500 or more to any of the BLA programs: the Business Fund, Presidents at Pops, and A Company Christmas at Pops. BLA members receive the following benefits:

PROGRAM RECOGNITION in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

TICKET ASSISTANCE for BSO, Tanglewood, and Pops concerts.

BERANEK ROOM PRIVILEGES — use of Symphony Hall's elegant patron's lounge before concerts and during intermission.

SYMPHONY SHOP DISCOUNT of 10% on all merchandise.

LEADERSHIP DINNER— CEO's of the companies sponsoring BLA events for $4,000 or more, or with Business Fund gifts of $5,000 or more, receive invitations to the annual Leadership Dinner. This prestigious event features an evening of dinner, dancing, and entertainment honoring the BSO's leading corporate contributors.

To find out more about how your company might benefit from membership in the Business Leadership Association, contact Anne Cademenos, Director of Corporate Development, at 617-638-9298.

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Scaling the History of the BOSTON POPS

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

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1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

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NORTEL

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1994

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Bentley College

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The Boston Globe

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Dean T. Langford
OSRAM SYLVANIA INC.

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1993

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1992

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Richard J. Snyder
Goldstein & Manello

1989

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Ionics, Inc.

1969

...with "Evening at Pops" on national public television.

1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves and broadens the Boston Pops' musical excellence and spirit, adding new compositions, increasing the orchestra's reputation worldwide, and leading best-selling recordings.

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1988

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1987

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1985

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1984

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1983

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1993

John Williams assumes the title of Laureate Conductor and Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions, the 15th year of Presidents at Pops, and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

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SYMPHONY AT *a* GLANCE

BOSTON SYMPHONY ORCHESTRA
1996-97 SEASON

CONDUCTOR/SOLOIST	PROGRAM	DATE	SERIES
SEIJI OZAWA, conductor **EVELYN GLENNIE,** percussion	MACMILLAN 'Veni, Veni, Emmanuel,' for percussion and orchestra SCHUBERT Symphony in C, 'The Great'	Friday, September 27 Saturday, September 28 Tuesday, October 1	Friday-Evening Saturday-23, A, C Tuesday-B, F
SEIJI OZAWA, conductor **BARBARA BONNEY,** soprano	BARBER 'Knoxville: Summer of 1915' MAHLER Symphony No. 5	Thursday, October 3 Friday, October 4 Saturday, October 5 Tuesday, October 8	Thursday-A Friday-18, A, FA Saturday-23, B, E Tuesday-C, D
ROBERT SPANO, conductor **LEON FLEISHER,** piano	BRITTEN (arr. BEDFORD) Suite from 'Death in Venice' (American premiere) MOZART Piano Concerto No. 12 in A, K.414 MENDELSSOHN Symphony No. 4, 'Italian'	Thursday, October 17 Friday, October 18 Saturday, October 19	Thursday-C Friday-18, B, FB Saturday-23, A, D
SIR SIMON RATTLE, conductor **KRYSTIAN ZIMERMAN,** piano	BRAHMS Piano Concerto No. 1 BARTÓK Music for Strings, Percussion, and Celesta	Thursday, October 31 Friday, November 1 Saturday, November 2 Tuesday, November 5	Thursday-A Friday-18, A, FA Saturday-23, B, F Tuesday-B, F
SIR SIMON RATTLE, conductor	HAYDN Symphony No. 90 BRUCKNER Symphony No. 7	Thursday, November 7 Friday, November 8 Saturday, November 9	Thursday-D Friday-18, B, FB Saturday-23, A, C
SEIJI OZAWA, conductor **YO-YO MA,** cello **ROBERTA ALEXANDER,** soprano **WILLIAM STONE,** baritone **TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER,** conductor	HAYDN Cello Concerto No. 2 in D KIRCHNER 'Of things exactly as they are,' for chorus, soprano, baritone, and orchestra (world premiere; commissioned by the Boston Symphony Orchestra) HAYDN Cello Concerto No. 1 in C KIRCHNER Music for Cello and Orchestra	Thursday, November 14 Friday, November 15 Saturday, November 16	Thursday-C Friday-18, A, FA Saturday-23, B, E
SEIJI OZAWA, conductor **JOSÉ VAN DAM,** baritone (Mahler and Ravel) **SUSAN GRAHAM,** mezzo-soprano **SUMI JO,** soprano **ELIZABETH NORBERG-SCHULZ,** soprano **MONICA BACELLI,** mezzo-soprano **NATHALIE STUTZMANN,** contralto **ROBERT TEAR,** tenor **SIMON KEENLYSIDE,** baritone **TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER,** conductor	HUMPERDINCK Overture to 'Hänsel und Gretel' MAHLER Rückert Songs RAVEL 'L'Enfant et les sortilèges'	Thursday, November 21 Friday, November 22 Saturday, November 23 Tuesday, November 26	Thursday-D Friday-18, B, FB Saturday-23, A, D Tuesday-C, D
MYUNG-WHUN CHUNG, conductor **MARINA PICCININI,** flute **HEINZ HOLLIGER,** oboe **ANDREAS HAEFLIGER,** piano **THOMAS DEMENGA,** cello	MESSIAEN 'Les Offrandes oubilées' MESSIAEN 'Concert à quatre' DVORÁK Symphony No. 8	Friday, November 29 Saturday, November 30 Tuesday, December 3	Friday-Evening Saturday-23, B, F Tuesday-B, G
SEIJI OZAWA, conductor **MARTHA ARGERICH,** piano	RACHMANINOFF Piano Concerto No. 3 TCHAIKOVSKY 'The Nutcracker,' Act 2	Thursday, December 5 Friday, December 6 Saturday, December 7 Tuesday, December 10	Thursday-B Friday-18, B, FB Saturday-23, A, C Tuesday-C, E
SEIJI OZAWA, conductor	TCHAIKOVSKY 'The Nutcracker' (complete)	Friday, December 13	Friday-Evening
EDO DE WAART, conductor **GARRICK OHLSSON,** pianist	SCHULLER 'Of Reminiscences and Reflections' MOZART Piano Concerto No. 17 in G, K.453 BRAHMS Symphony No. 4	Thursday, January 2 Friday, January 3 Saturday, January 4	Thursday-B Friday-18, A, FA Saturday-23, B, E
FRANZ WELSER-MÖST, conductor **CHRISTIAN TETZLAFF,** violin	HAYDN Symphony No. 26, 'Lamentatione' LIGETI Violin Concerto SCHUBERT Symphony No. 4, 'Tragic'	Thursday, January 9 Friday, January 10 Saturday January 11	Thursday-C Friday-Evening Saturday-23, A, D
RICHARD WESTERFIELD, conductor **JOSEF SUK,** violin	ROSSINI Overture to 'L'italiana in Algeri' MOZART Violin Concerto No. 3 in G SHOSTAKOVICH Symphony No. 15	Thursday, January 16 Friday, January 17 Saturday, January 18	Thursday-A Friday-18, B, FB Saturday-23, A, C

CONDUCTOR/SOLOIST	PROGRAM	DATE	SERIES
SEIJI OZAWA, conductor **JOHN ALER,** tenor **TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER,** conductor	BERLIOZ 'La Mort d'Orphée,' for tenor, chorus, and orchestra (American premiere) BERLIOZ 'Te Deum,' for tenor, chorus, and orchestra	Thursday, January 23 Friday, January 24 Saturday, January 25 Tuesday, January 28	Thursday-C Friday-18, A, FA Saturday-23, B, F Tuesday-B, G
JEFFREY TATE, conductor **ELIZABETH LEONSKAYA,** piano	MOZART Piano Concerto No. 9 in E-flat, K.271 BRUCKNER Symphony No. 2	Thursday, January 30 Friday, January 31 Saturday, February 1 Tuesday, February 4	Thursday-D Friday-18, B, SB Saturday-23, B, E Tuesday-C, D
ANDRÉ PREVIN, conductor and pianist **WILLIAM R. HUDGINS,** clarinet	GOULD 'Fall River Legend' Suite COPLAND Clarinet Concerto SCHUMAN Symphony No. 3 GERSHWIN 'Rhapsody in Blue'	Thursday, February 6 Friday, February 7 Saturday, February 8 Tuesday, February 11	Thursday-A Friday-18, B, SB Saturday-23, A, D Tuesday-B, F
ANDRÉ PREVIN, conductor	HAYDN Symphony No. 96, 'Miracle' SHOSTAKOVICH Symphony No. 8	Thursday, February 13 Friday, February 14 Saturday, February 15	Thursday-C Friday-18, A, SA Saturday-23, B, F
JAMES CONLON, conductor **MAXIM VENGEROV,** violin	RAVEL (orch. CONSTANT) 'Gaspard de la Nuit' PROKOFIEV Violin Concerto No. 2 JANÁCEK Sinfonietta	Thursday, March 6 Friday, March 7 Saturday, March 8	Thursday-A Friday-18, A, SA Saturday-23, A, C
HANS GRAF, conductor **LEIF OVE ANDSNES,** piano	STRAVINSKY 'Dumbarton Oaks' Concerto MOZART Piano Concerto No. 20 in D minor, K.466 MOZART Adagio and Fugue in C minor, K.546 STRAVINSKY Symphony in C	Thursday, March 20 Friday, March 21 Saturday, March 22 Tuesday, March 25	Thursday-C Friday-18, A, SA Saturday-23, A, D Tuesday-C, E
JOHN WILLIAMS, conductor **JAMES GALWAY,** flute **RICHARD SVOBODA,** bassoon	J.S.BACH Orchestral Suite No. 2, for flute and strings WILLIAMS 'Five Sacred Trees,' for bassoon and orchestra CORIGLIANO 'Pied Piper Fantasy,' for flute and orchestra	Thursday, March 27 Friday, March 28 Saturday, March 29 Tuesday, April 1	Thursday-B Friday-Evening Saturday-23, B, E Tuesday-C, D
SEIJI OZAWA, conductor **MSTISLAV ROSTROPOVICH,** cello **Celebrating Mstislav Rostropovich's 70th Birthday**	THOMAS 'Chanson,' for cello and orchestra (world premiere) RANDS New work for cello and orchestra (world premiere; commissioned by the Boston Symphony Orchestra) STRAUSS 'Don Quixote'	Thursday, April 3 Friday, April 4 Saturday, April 5	Thursday A Friday-18, B, SB Saturday-23, A, D
SEIJI OZAWA, conductor **SYLVIA McNAIR,** soprano	BRITTEN 'Les Illuminations,' for voice and orchestra TCHAIKOVSKY 'Manfred' Symphony	Tuesday, April 8	Tuesday-B, F
BERNARD HAITINK, conductor **EMANUEL AX,** piano	SCHUMANN Symphony No. 2 BRAHMS Piano Concerto No. 2	Thursday, April 17 Friday, April 18 Saturday, April 19 Tuesday, April 22	Thursday-C Friday-Evening Saturday-23, A, C Tuesday-B, G
BERNARD HAITINK, conductor **YURI BASHMET,** viola	HAYDN Symphony No. 86 GUBAIDULINA New work for viola and orchestra BEETHOVEN Symphony No. 7	Thursday, April 24 Friday, April 25 Saturday, April 26 Tuesday, April 29	Thursday-D Friday-18, A, SA Saturday-23, B, F Tuesday-C, E
BERNARD HAITINK, conductor	STRAVINSKY 'Scherzo fantastique' TCHAIKOVSKY Symphony No. 1, 'Winter Daydreams' STRAVINSKY 'The Rite of Spring'	Thursday, May 1 Friday, May 2 Saturday, May 3	Thursday-A Friday-18, B, SB Saturday-23, B, E

All programs and artists subject to change.

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TANGLEWOOD

AT *a* GLANCE

1996 SEASON

WEEKDAYS	WEEKDAYS	FRIDAYS	SATURDAYS	SUNDAYS
		JUNE 28	**JUNE 29**	**JUNE 30**
	JUNE	8:30pm, Ozawa Hall **Boston Symphony Chamber Players** **Gilbert Kalish,** piano **Benita Valente,** soprano *Beethoven, Bolcom*	8:30pm, Ozawa Hall **Juilliard String Quartet** *Mozart, Carter, Beethoven*	2:30pm, Ozawa Hall **Boston Symphony Chamber Players** **Richard Westerfield,** conductor **Gilbert Kalish,** piano **Benita Valente,** soprano *Stravinsky, Falla, Debussy*
JULY				
JULY 3	**JULY 4**	**JULY 5**	**JULY 6**	**JULY 7**
Wednesday 8:30pm, Ozawa Hall **An evening with William Bolcom & Joan Morris** *Berlin, Gershwin, Porter, Bolcom, Ives*	**Thursday** **Independence Day Festivities** Grounds open at 2:00pm Events all afternoon 7:30pm, Shed **Peter, Paul and Mary** Followed by the traditional fireworks	8:30pm, Shed **BSO** Opening Night **Seiji Ozawa,** conductor **Yo-Yo Ma,** cello **Tanglewood Festival Chorus** **John Oliver,** conductor *Bernstein, Dvořák*	10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **BSO** **André Previn,** conductor & pianist **Frederica von Stade,** mezzo-soprano *Mozart, Mahler*	2:30pm, Shed **BSO** **Neeme Järvi,** conductor **Garrick Ohlsson,** piano *Nielsen, Grieg, Sibelius*
JULY 9	**JULY 10**	**JULY 12**	**JULY 13**	**JULY 14**
Tuesday 8:30pm, Shed **Boston Pops Orchestra** **Keith Lockhart,** conductor	**Wednesday** 8:30pm, Ozawa Hall **Chanticleer** *Dufay, Palestrina, Contemporary works*	8:30pm, Shed **BSO** **Seiji Ozawa,** conductor **Leon Fleisher** and **Gary Graffman,** pianos *Copland, Bolcom, Strauss*	10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **BSO** **Seiji Ozawa,** conductor **Jessye Norman,** soprano *Schoenberg, Ravel, Berlioz*	2:30pm, Shed Leonard Bernstein Memorial Concert **Tanglewood Music Center Orchestra** **Robert Spano,** conductor **Peter Serkin,** piano *Brahms, Copland, Stravinsky*
	JULY 18	**JULY 19**	**JULY 20**	**JULY 21**
	Thursday 8:30pm, Ozawa Hall **Mitsuko Shirai,** mezzo-soprano **Hartmut Höll,** piano *Wolf, Schumann*	8:30pm, Shed **BSO** **James Conlon,** conductor **Zoltán Kocsis,** piano *Liszt, Mahler*	10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **BSO** **Seiji Ozawa,** conductor **Ruth Ann Swenson,** soprano **Jennifer Larmore,** mezzo-soprano **Vinson Cole,** tenor *Mendelssohn, Tchaikovsky, Gounod, Prokofiev*	2:30pm, Shed **BSO** **James Conlon,** conductor **Leif Ove Andsnes,** piano *Martinů, Beethoven, Mozart*
JULY 23		**JULY 26**	**JULY 27**	**JULY 28**
Tuesday 8:30pm, Ozawa Hall **Reigakusha: Classic and Contemporary Gagaku Music** Traditional Gagaku Pieces *Takemitsu*		8:30pm, Shed **BSO** **Seiji Ozawa,** conductor **Marcus Roberts,** piano *Ellington, Gershwin, Dvořák*	10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **Kirov Orchestra and Chorus** **Valery Gergiev,** conductor **Marina Shaguch,** soprano **Yuri Alexeev,** tenor **Nikolai Putilin,** baritone *Rachmaninoff, Tchaikovsky*	2:30pm, Shed **BSO** *(Special prices)* **Hugh Wolff,** conductor **Itzhak Perlman,** violin *Sibelius, Brahms* 8:00pm, Theatre **TMC Fellows** **Seiji Ozawa,** conductor *Britten 'Peter Grimes'*

JULY

WEEKDAYS	WEEKDAYS	FRIDAYS	SATURDAYS	SUNDAYS
JULY 29 **Monday** 7:00pm, Shed Popular Artists Series **James Taylor**	**JULY 31** **Wednesday** 8:30pm, Ozawa Hall **Richard Goode,** piano *J.S. Bach, Chopin, Brahms, Beethoven*	**AUGUST 2** 8:30pm, Shed **BSO** **John Williams,** conductor **Gil Shaham,** violin *Copland, Prokofiev, Williams, Tchaikovsky*	**AUGUST 3** 10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **Members of the Boston Symphony Orchestra** **Trevor Pinnock,** conductor **Malcolm Lowe,** violin **Cyndia Sieden,** soprano **Tanglewood Festival Chorus, John Oliver,** conductor *Handel, J.S. Bach*	**AUGUST 4** 2:30pm, Shed **BSO** The Serge and Olga Koussevitzky Memorial Concert **Seiji Ozawa,** conductor **Richard Goode,** piano *Beethoven, Tchaikovsky*
JULY 30 **Tuesday** 8:00pm, Theatre **TMC Fellows** **Seiji Ozawa,** conductor *Britten 'Peter Grimes'*				

AUGUST

AUGUST 6 **Tuesday** Afternoon events 2:30pm 8:30pm, Shed **BSO** Tanglewood on Parade **Tanglewood Music Center Orchestra** **Seiji Ozawa, Leon Fleisher, Keith Lockhart,** and **John Williams,** conductors	**AUGUST 7** **Wednesday** 8:30pm, Ozawa Hall **Bo Skovhus,** baritone **Warren Jones,** piano *Schubert, Schumann, Strauss*	**AUGUST 9** 8:30pm, Shed **BSO** **Jeffrey Tate,** conductor **Rebecca Evans,** soprano **Bo Skovhus,** baritone **Tanglewood Festival Chorus John Oliver,** conductor *Brahms 'German Requiem'*	**AUGUST 10** 10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **BSO** **Dennis Russell Davies,** conductor **André Watts,** piano *Kirchner, MacDowell, Stravinsky*	**AUGUST 11** 2:30pm, Shed **BSO** **Jeffrey Tate,** conductor **Lynn Harrell,** cello *Vaughan Williams, Elgar, Dvořák*
AUGUST 14 **Wednesday** 8:30pm, Ozawa Hall **Netherlands Wind Ensemble** **Reinbert De Leeuw,** conductor *Xenakis, Kancheli, De Bondt*	**AUGUST 15** **Thursday** 8:30pm, Ozawa Hall **Guarneri String Quartet** *All-Beethoven*	**AUGUST 16** 8:30pm, Shed **BSO** **Christoph Eschenbach,** conductor **Carol Vaness,** soprano *All-Beethoven*	**AUGUST 17** 10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **BSO** **Bernard Haitink,** conductor **Pamela Frank,** violin *All-Beethoven*	**AUGUST 18** 2:30pm, Shed **BSO** **Christoph Eschenbach,** conductor **Pamela Frank,** violin **Steven Isserlis,** cello **Olli Mustonen,** piano *All-Beethoven*
AUGUST 26 **Monday** 8:30pm, Shed **Boston Pops Concert** **John Williams,** conductor	**AUGUST 22** **Thursday** 8:30pm, Ozawa Hall **Tafelmusik Baroque Orchestra** **Jeanne Lamon,** music director *Bach, Handel, Schmelzer, Biber, and Vivaldi*	**AUGUST 23** 8:30pm, Shed **BSO** **André Previn,** conductor **Joshua Bell,** violin *Mozart, Barber, Previn, Haydn*	**AUGUST 24** 10:30am, Shed *(Sunday program)* Open Rehearsal 8:30pm, Shed **BSO** **Robert Shaw,** conductor **Christine Brewer,** soprano **Marietta Simpson,** mezzo-soprano **Richard Clement,** tenor **Peter Rose,** bass **Tanglewood Festival Chorus John Oliver,** conductor *Mozart, Stravinsky*	**AUGUST 25** 2:30pm, Shed **BSO** **Bernard Haitink,** conductor **Emanuel Ax,** piano **Tanglewood Festival Chorus John Oliver,** conductor *Mozart, Ravel*

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HOW TO GET POPS TICKETS: Tickets for the entire Boston Pops season at Symphony Hall, which runs from May 8 through June 30, are on sale now. The box office is open from 10 a.m. to 6 p.m., Monday through Sunday, and through the first intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, VISA, personal checks, and cash are accepted. To charge tickets on a major credit card, or to make a reservation and send payment by check, call SymphonyCharge at (617) 266-1200, Monday through Saturday between 10 a.m. and 6 p.m. There is a $2.75 handling fee for each ticket ordered by phone. Send mail orders to the Symphony Hall Box Office with payment and a self-addressed, stamped envelope.

ESPLANADE CONCERTS: The Boston Pops Esplanade Orchestra performs six free concerts at the Hatch Shell on the Charles River Esplanade, July 2, 3, 4, 5, 6, and 7. All performances begin at 8 p.m.

IN THE EVENT OF A BUILDING EMERGENCY, patrons will be notified by an announcement from the stage. Should the building need to be evacuated, please exit via the nearest door, or according to instructions.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break, approximately five minutes after the start of each performance.

SMOKING IS NOT PERMITTED in any part of the Symphony Hall auditorium or in the surrounding corridors.

CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

THE EUNICE AND JULIAN COHEN WING, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

FIRST AID FACILITIES for both men and women are available. On-call physicians attending the concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

WHEELCHAIR ACCESS to Symphony Hall is available via the Cohen Wing, at the West Entrance. Wheelchair-accessible restrooms are located in the main corridor of the West Entrance and in the first-balcony passageway between Symphony Hall and the Cohen Wing.

ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the Massachusetts Avenue entrance.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open through the Pops season for one hour before each concert and during intermissions. The shop carries BSO, Pops, and musical-motif merchandise and gift items such as calendars, coffee mugs, clothing, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For daytime hours, merchandise information, and mail order service, please call (617) 638-9383.

FOR SYMPHONY HALL RENTAL INFORMATION, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

BOSTON SYMPHONY BROADCASTS: Friday-afternoon concerts of the Boston Symphony Orchestra are broadcast live by WGBH-FM (Boston 89.7) and by WAMC-FM (Albany 90.3, serving the Tanglewood area). Saturday-evening concerts are broadcast live by WCRB-FM (Boston 102.5)

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The BSO joins forces with its partners, Boston Public Schools, New England Conservatory of Music, and WGBH Educational Foundation, to form the **Boston Music Education Collaborative**. The goal is to help teachers enrich their classrooms with music; we send Symphony members into the schools to demonstrate instrumental techniques and we provide a variety of instructional tools. With only one music teacher for every 1,200 students in the schools, our program is a vital cultural resource for the children.

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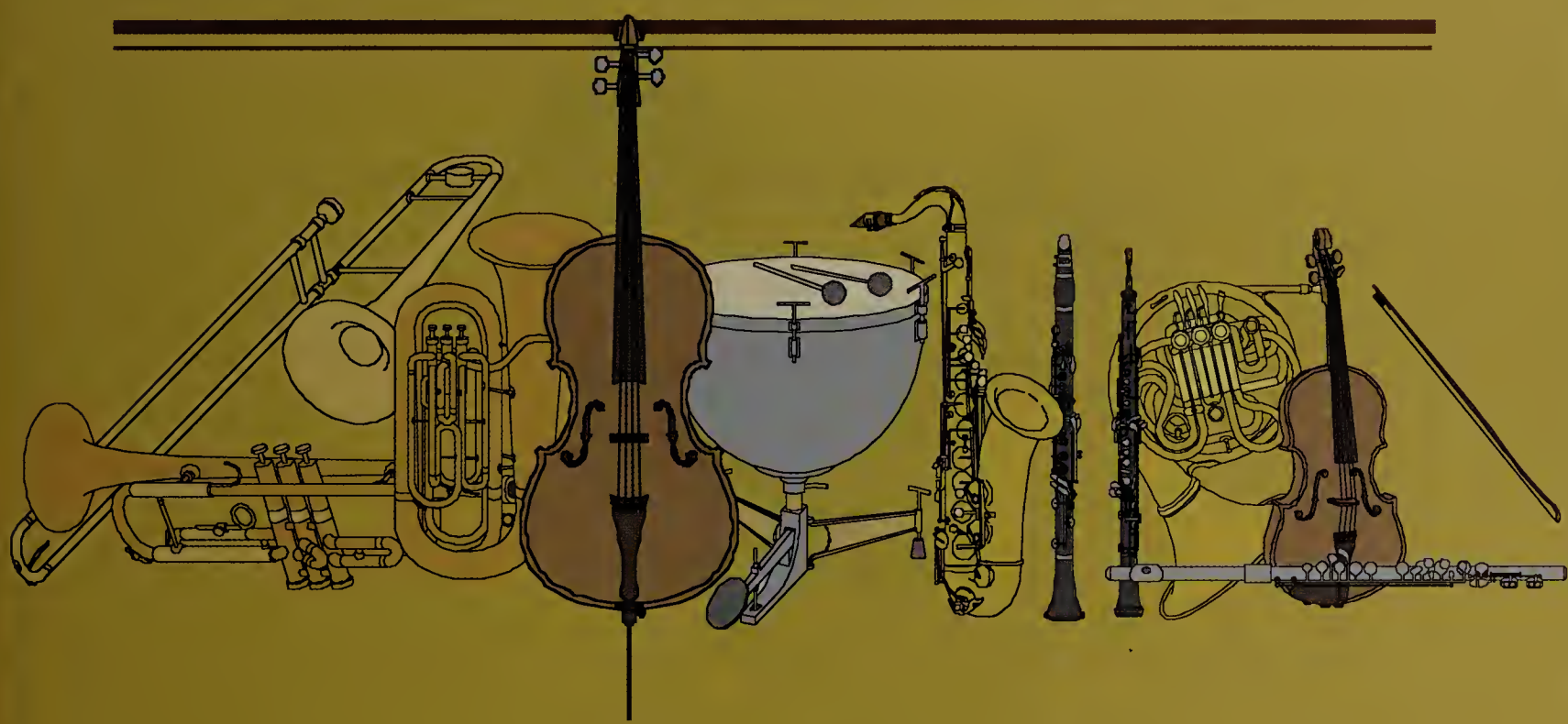

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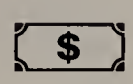

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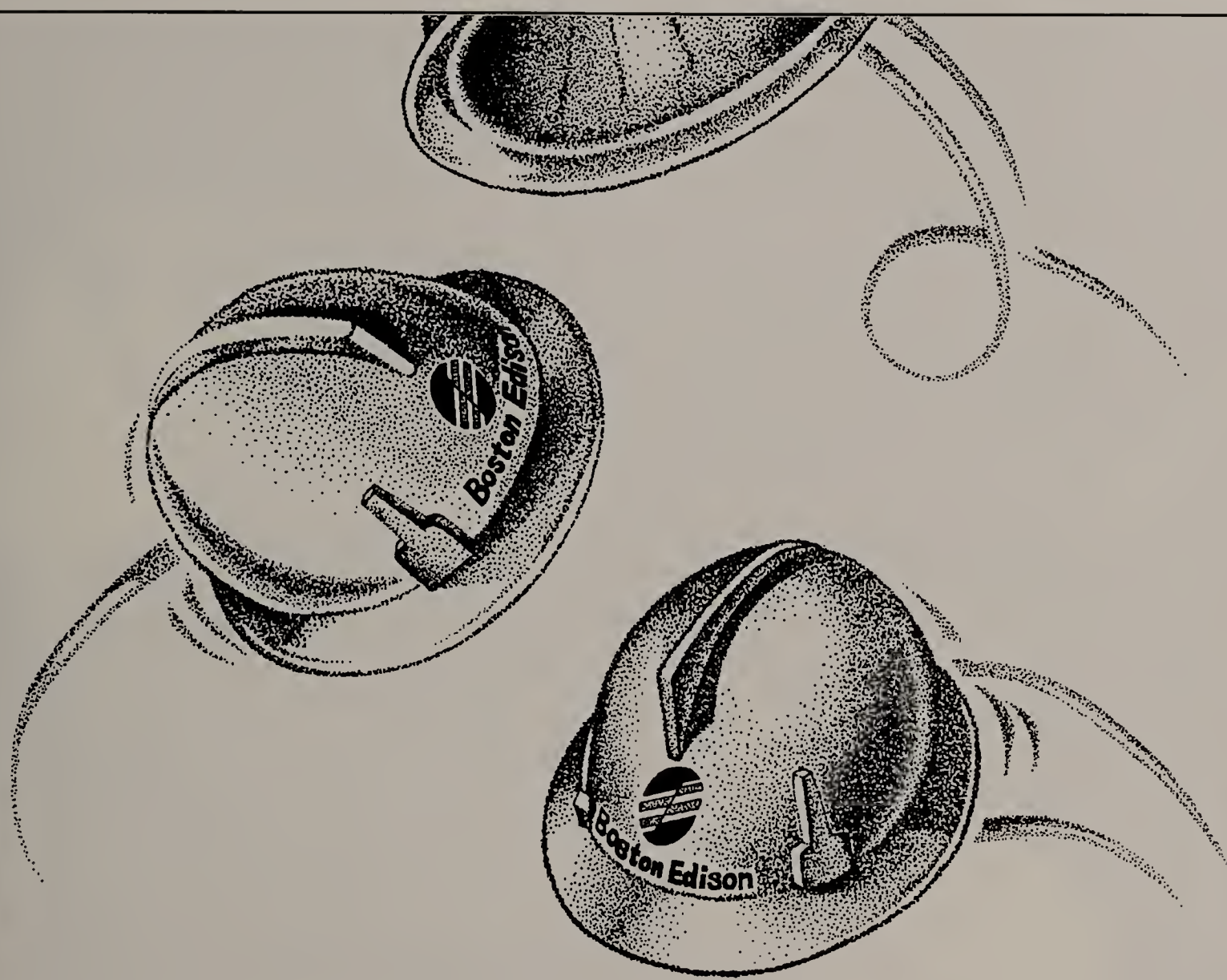

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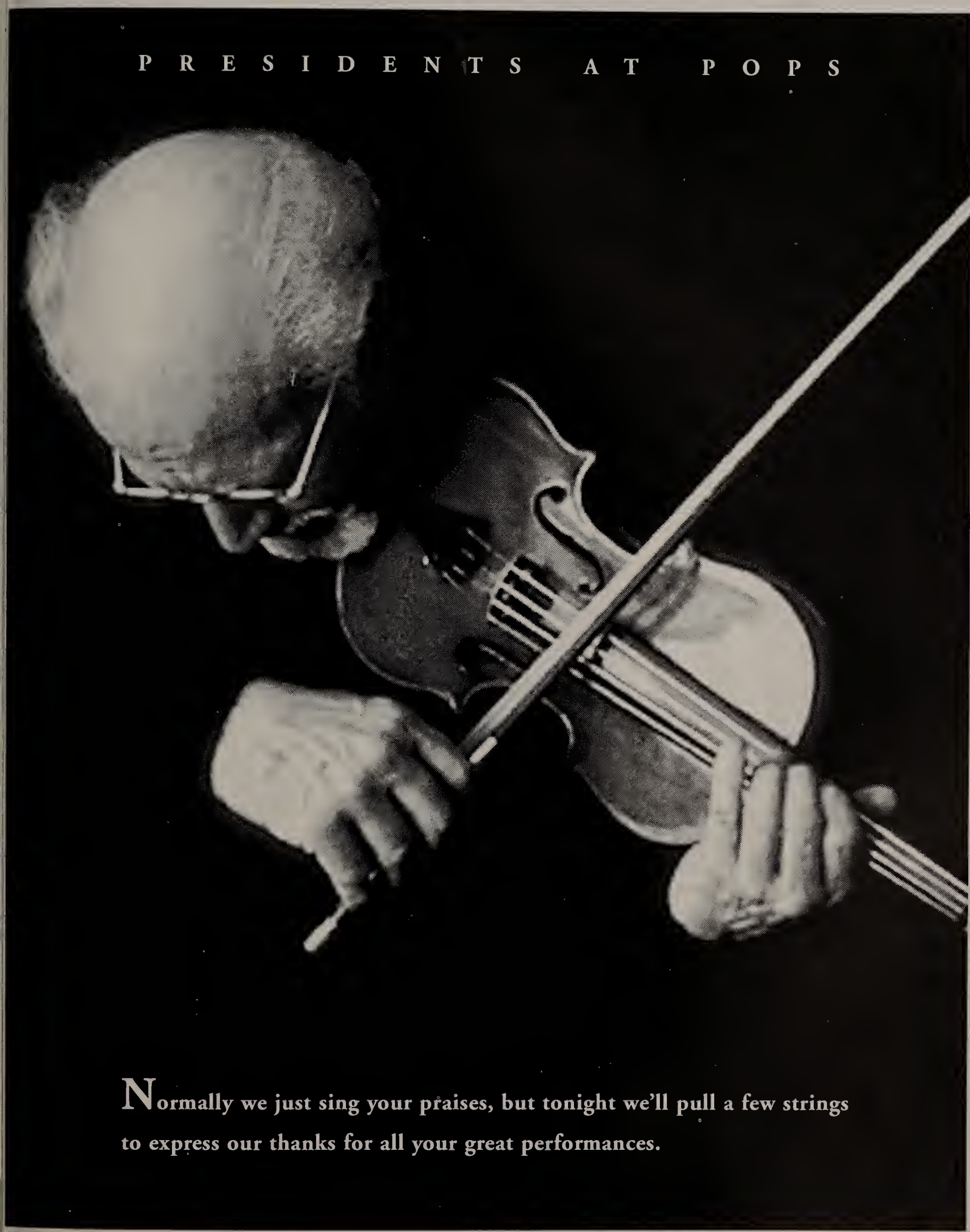

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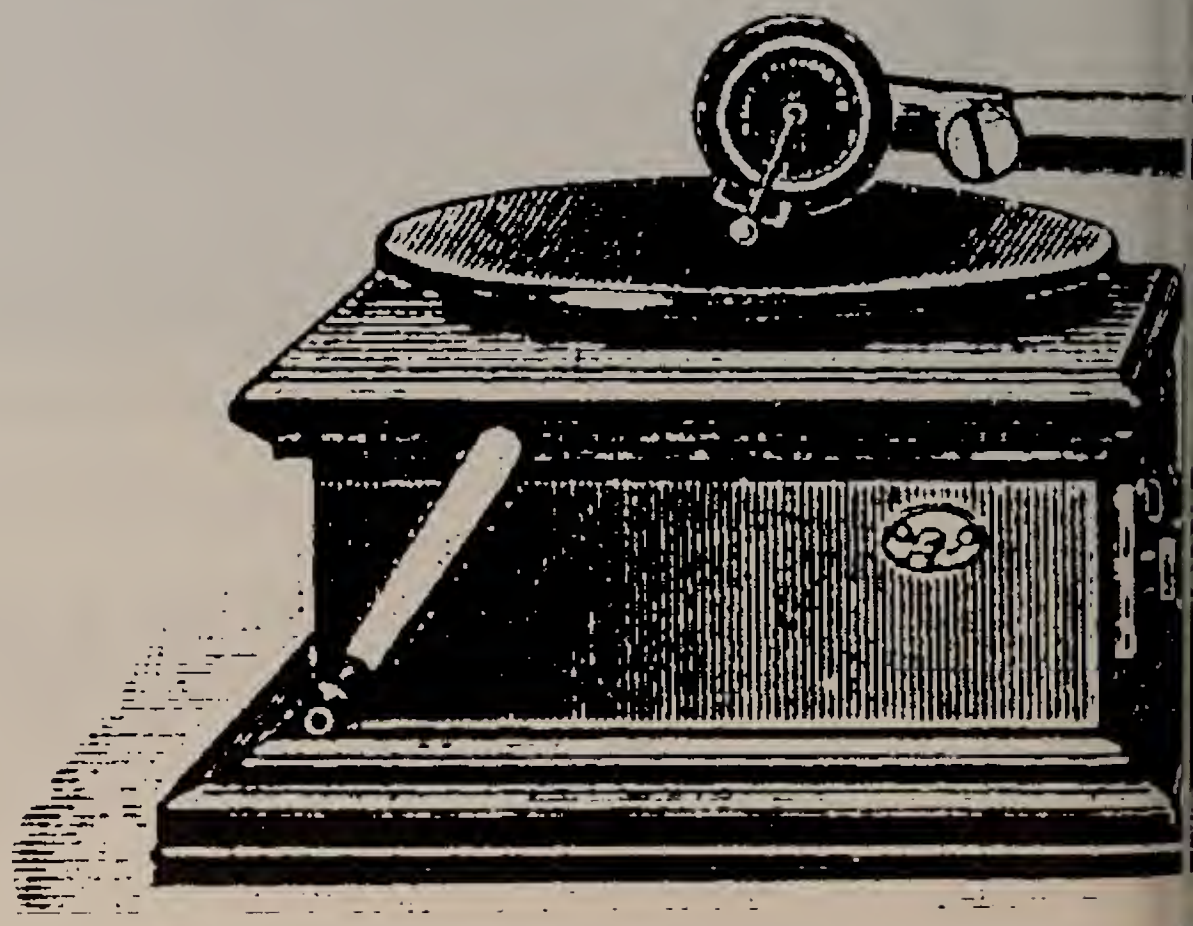

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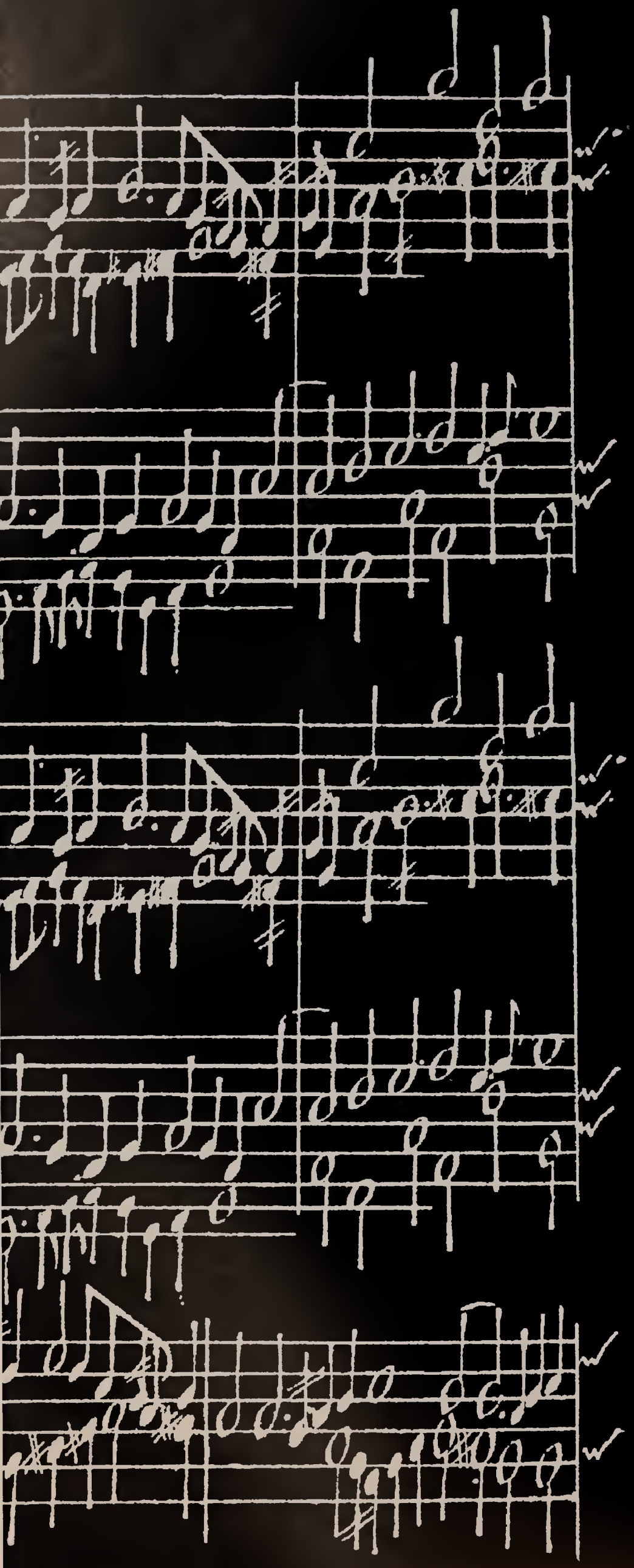

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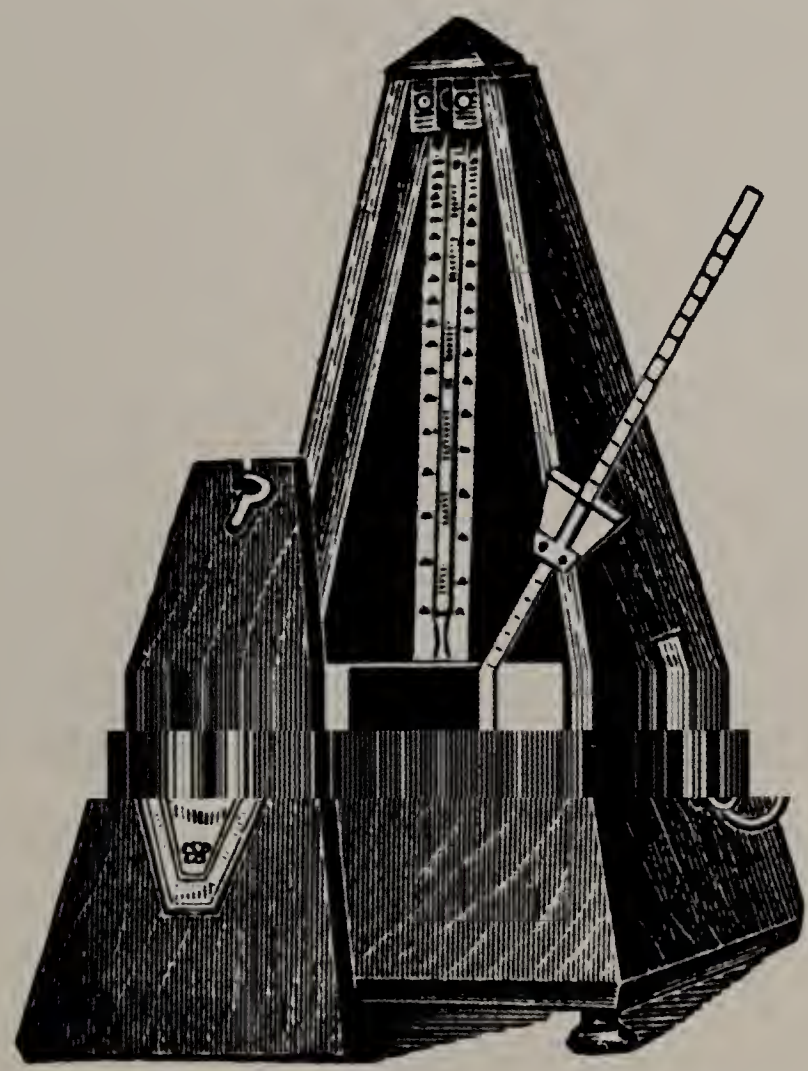

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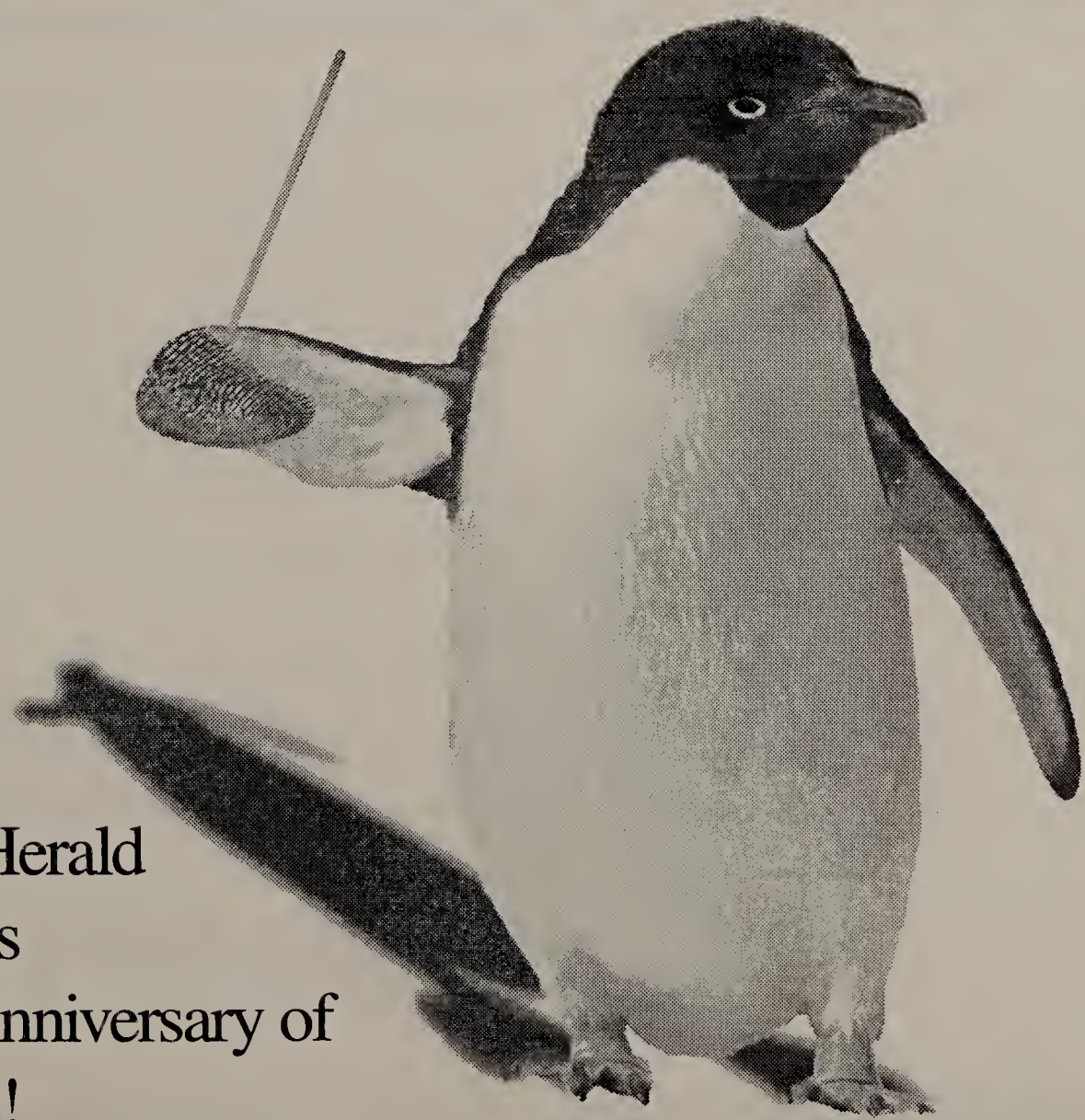

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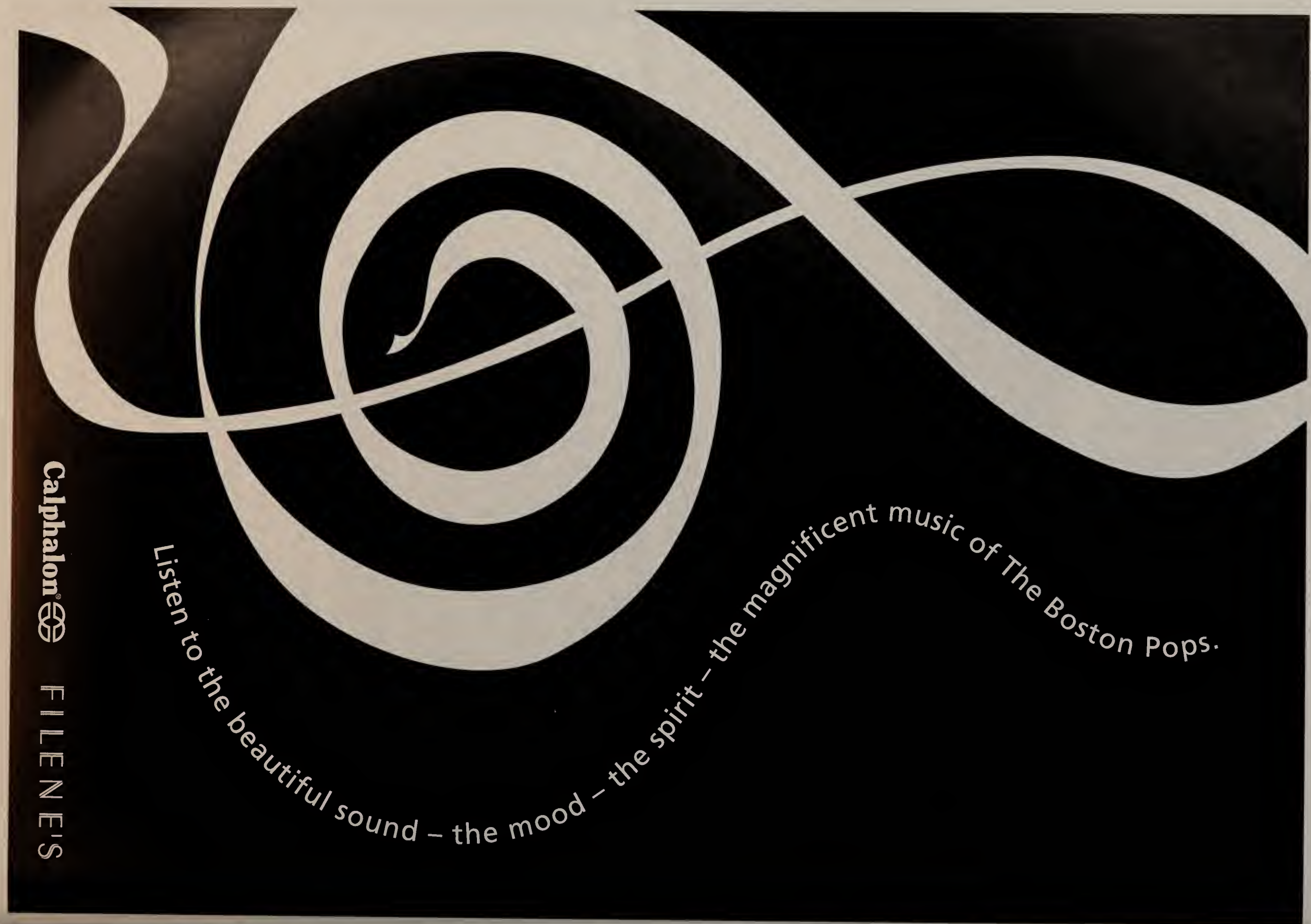
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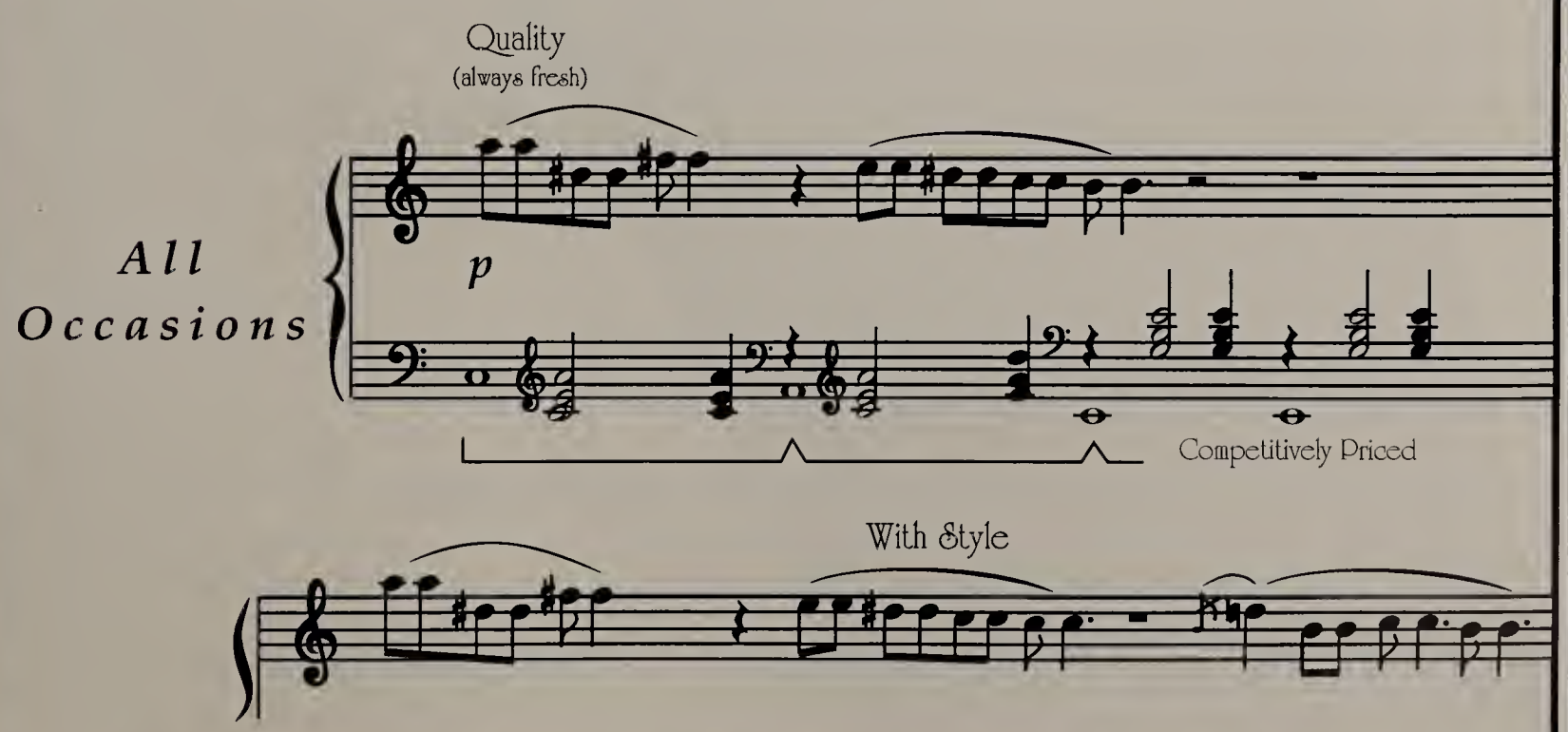

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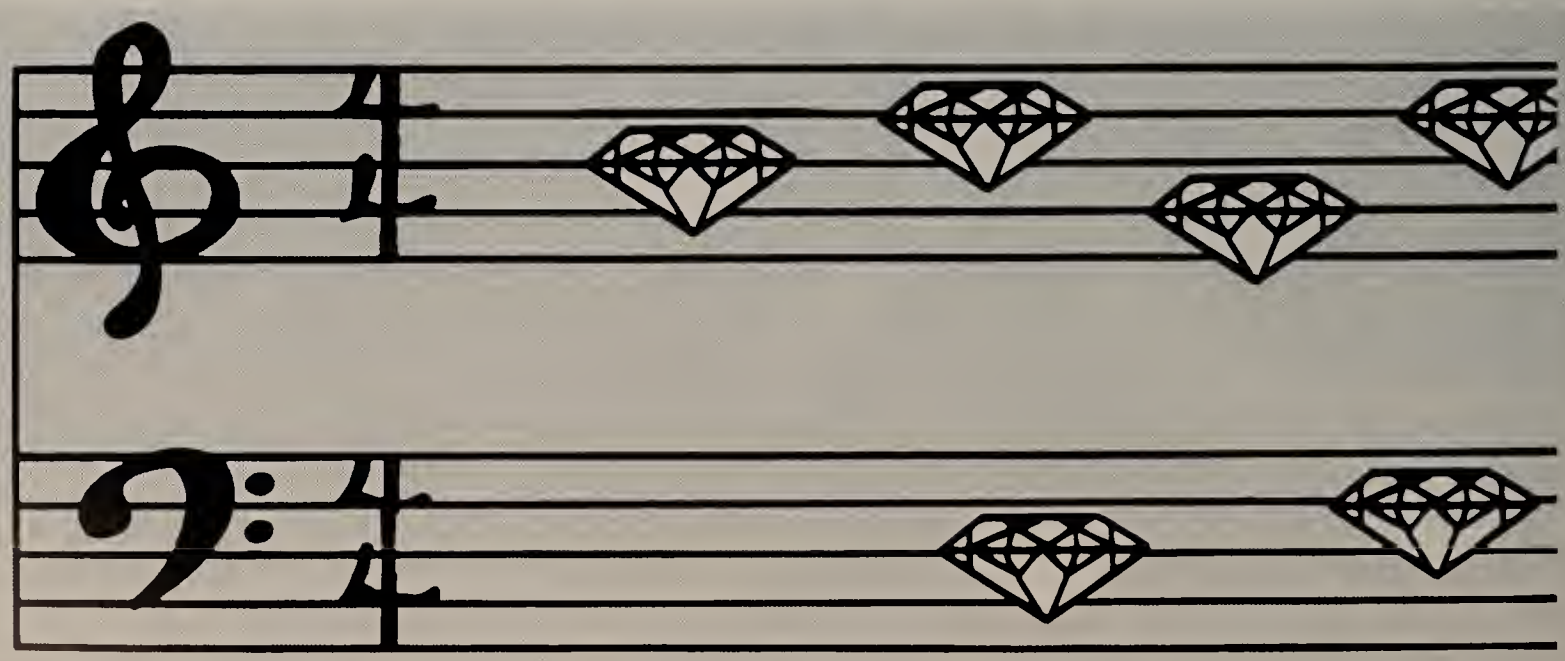

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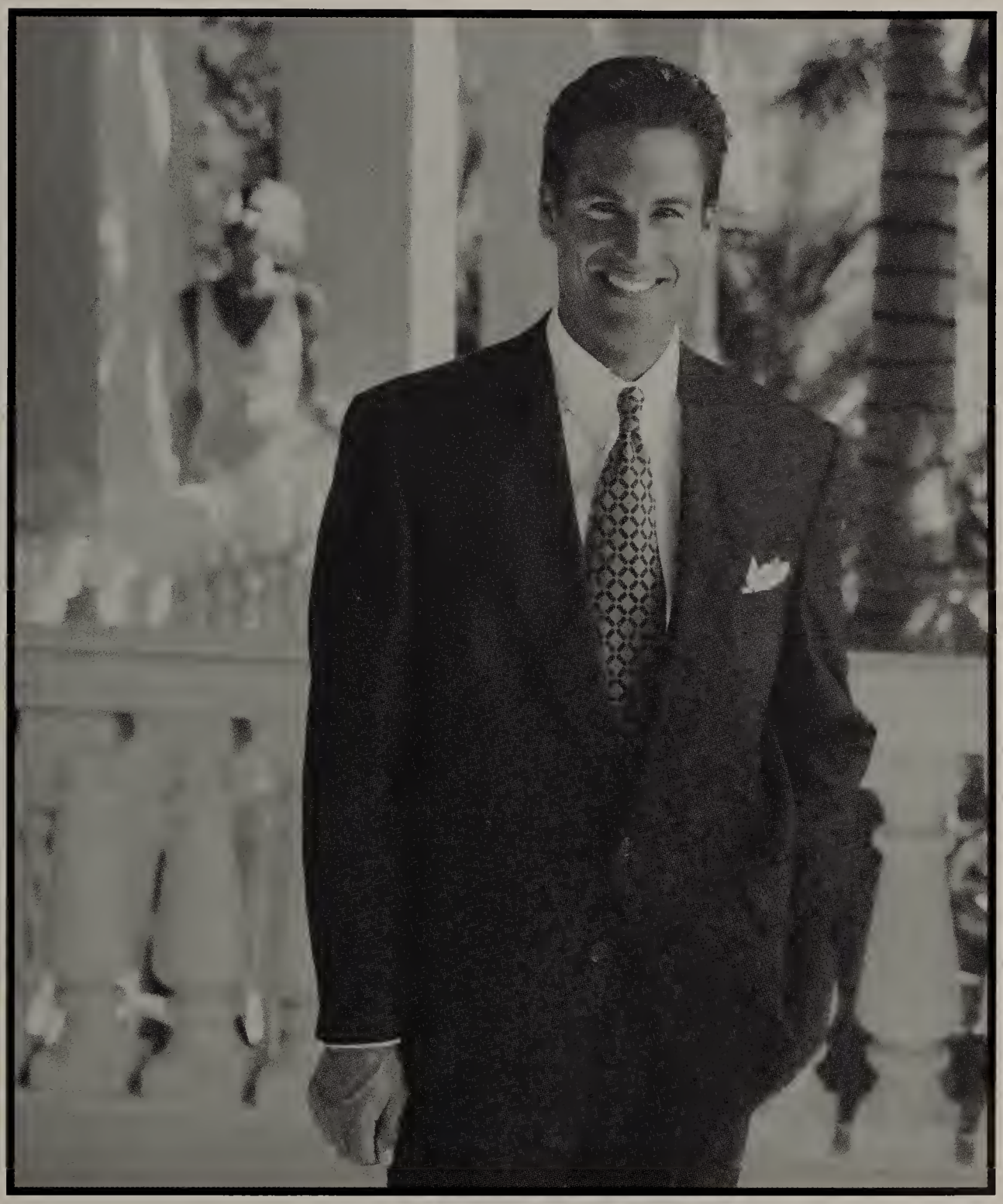

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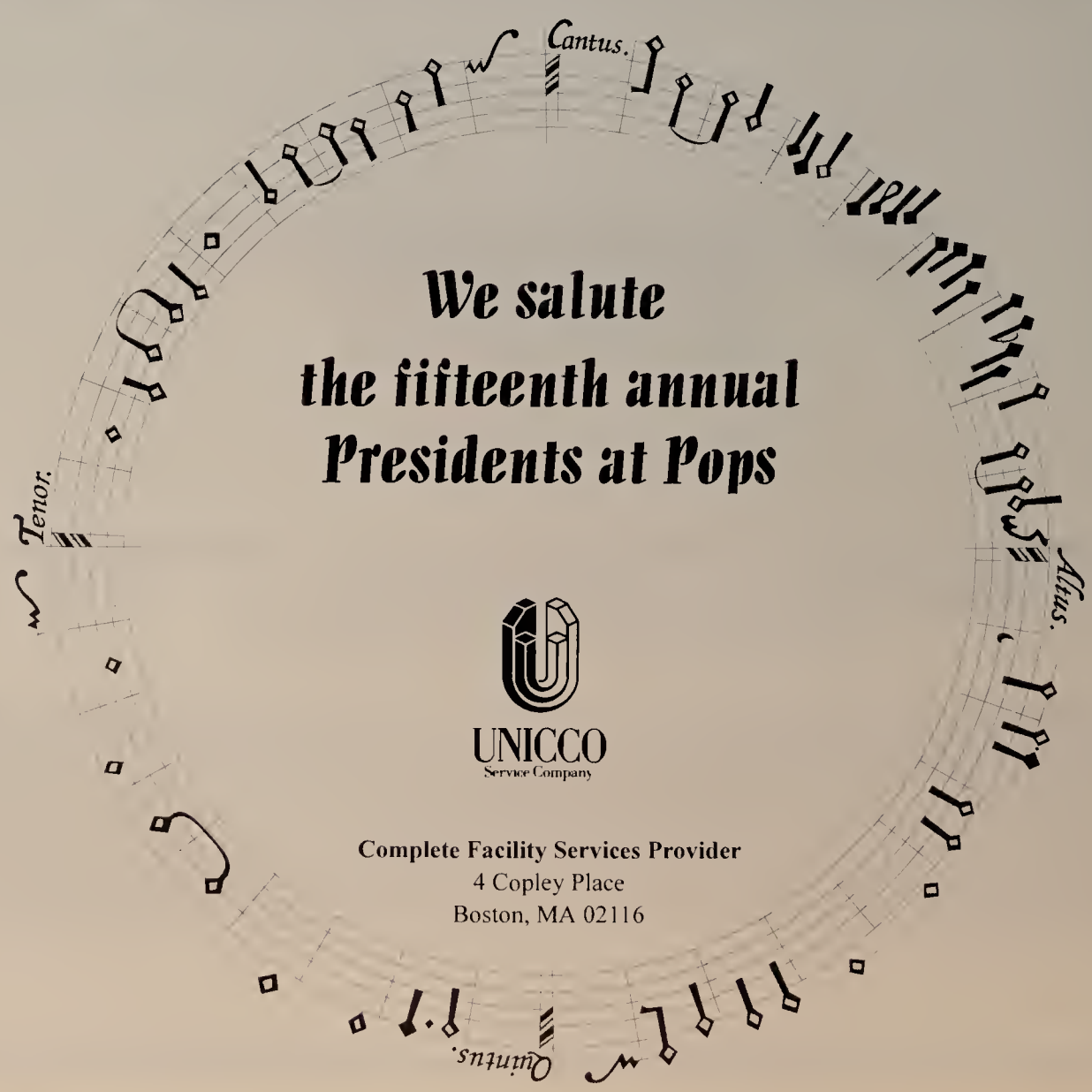

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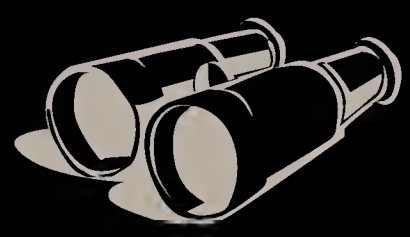

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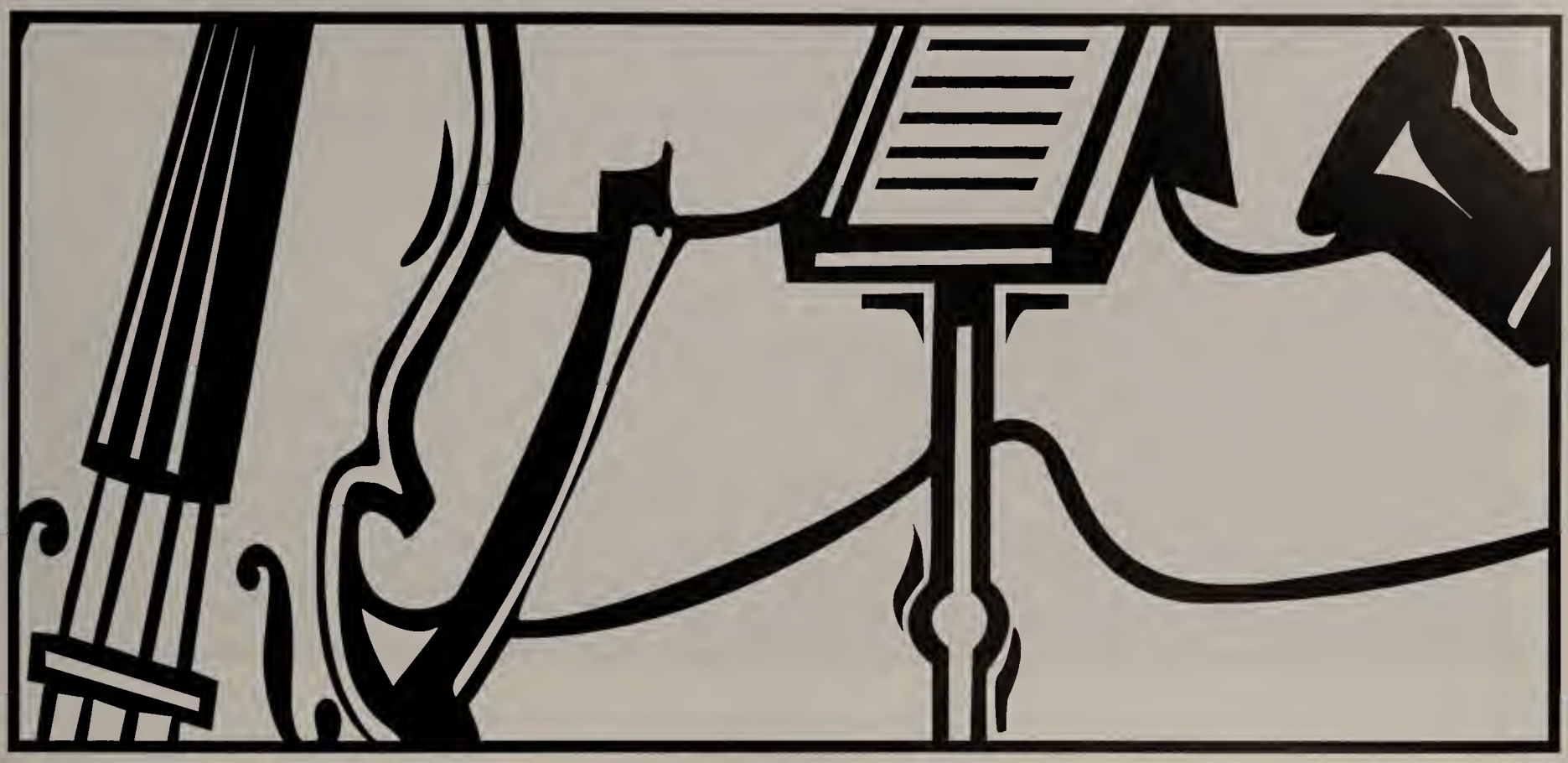

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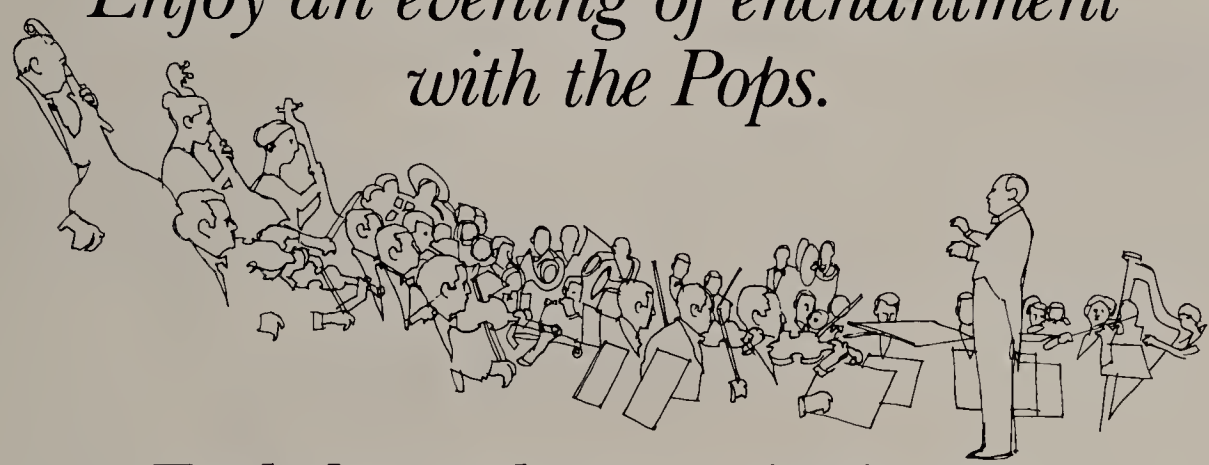

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To all the corporate sponsors of Presidents at Pops, thank you for your wonderful support. We look forward to seeing you again next year!

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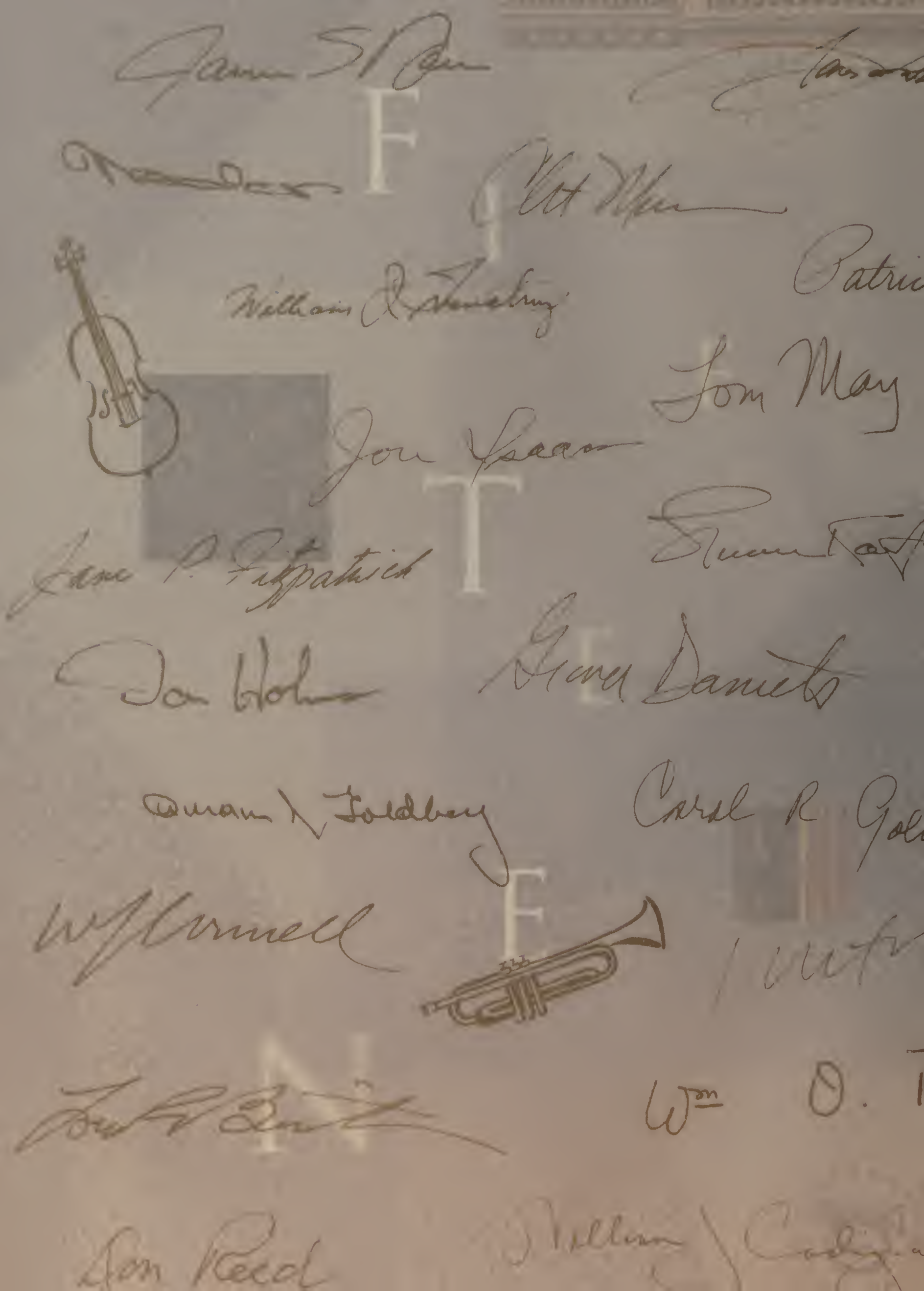
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